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THE
PHONOGRAPHIC INSTRUCTOR;
BEING AN
INTRODUCTION
TO THE
CORRESPONDING STYLE
OF
PHONOGRAPHY.

With Engraved Illustrations.

SECOND EDITION, ENLARGED.

BY JAMES C. BOOTH.

PHILADELPHIA:
PUBLISHED BY E. H. BUTLER & CO.
1855.

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Entered, according to Act of Congress, in the year 1855,

BY JAMES C. BOOTH,

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in and for the Eastern District of Pennsylvania.

PREFACE TO THE SECOND EDITION.

PHONOGRAPHY having experienced a few slight modifications, a new edition of the INSTRUCTOR, comprising them, is now offered to the public. The opportunity has been embraced to improve the plan of the work. The exercises have been reviewed, amended, and much enlarged. The value of the work is witnessed by many phonographers, who have become expert writers by its use, and some of them laid in it the foundation of professional reporting.

It may be asked whether phonography will not be liable to subsequent alterations. To this I reply that numerous modifications were proposed and tried by thousands of experienced phonographers in England and the United States, during the last few years, and yet, since the resulting changes were very few, it is clear that there is no likelihood of future changes in the system.

JAMES C. BOOTH.

Philadelphia, 1st Jan., 1855.

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INTRODUCTION.

§ 1. PHONOGRAPHY, in the widest sense of the word, includes every method of writing by signs that represent the *sounds of language*; as usually understood, however, the term is applied to the system of Phonetic Short-hand, invented by Mr. Isaac Pitman of Bath, England, and which it is the object of the present work practically to develope.

§ 2. By the term sounds of language we mean the sounds uttered in articulate speech, as distinguished from mere noises or musical tones. To the unreflecting it might seem as if the number of these sounds were as great as the number of words themselves; upon a careful examination, however, we find that there are in fact only a few distinct elementary sounds, and that by these single elements and their combinations, all the varieties of speech are produced. In the languages of the world there are probably less than 100 distinct sounds.

§ 3. We may illustrate this point more clearly by a few examples. If we adjust the lips to a round position and deliver the voice, we have a simple uncombined articulate sound, which is the same that is heard in the beginning of the words *ode, oath, own*, and at the end of the words *beau, snow, sew, dough*. This same sound recurs in thousands of words in our language, and is therefore a true element of speech. Again, if we pronounce the words *see, say, saw, so*, we hear in each of them two sounds, the final sounds being all different, but the initial ones being precisely the same,

namely, a *hiss*, pronounced by placing the tip of the tongue against the roof of the mouth and endeavouring to force out the breath. This sound must likewise be classed as an element of speech. By extending an analysis to every word in the English language we should find but 34 distinct elementary sounds in it, and that our speech is but the simple utterance of one of these, or of a combination of two or more of them.

§ 4. If then we agree to fix upon a particular mark to represent each separate sound, it is plain that the writing of these marks, in the order in which the sounds they indicate occur in any word, will enable another person, acquainted with the import of the signs selected, to pronounce that word with perfect exactness. In this fact we find the origin of the alphabetic mode of writing. Letters were but marks for elementary sounds; spelling but the arrangement of them in the order of sequence of those sounds in each word. Thus, (to recur to the sounds referred to in § 3,) it has been agreed to represent the hissing sound by the mark *s*, and that of the voice escaping through the rounded lips by the mark *o*. In spelling a word where these *sounds* occur in order, we should simply have to place their representative *letters* in order, and this we find is done in the word *so*.

§ 5. Phonography, or the writing of sounds, is therefore no new thing. In its origin all writing was probably phonographic, since the early alphabets are believed to have truly represented the elementary sounds heard in the speech of the people for whom they were adapted. Now, however, no writing is phonographic, and for a reason just the reverse, that the alphabets of our time do *not* fully represent the elements of our spoken languages. The English language, for example, contains but 23 effective letters (three of them being duplicates) to represent 34 distinct sounds. How then shall we write a word in which there occurs any one of the

11 sounds unprovided for by letters? The only rational expedient is to agree upon 11 new letters to represent them, but this has not been done. On the contrary, departing from the true theory of the alphabetic system, an attempt has been made to force 23 letters to perform the functions which should have been assigned to 34. The attempt was absurd; and the result has been to transform our method of writing from an alphabetical one to one virtually symbolical. For we have fallen upon a double source of confusion. The letters which were assigned to certain sounds do *not* any longer certainly represent them, while other most erratic combinations *do*. Thus, while on the one hand the letter *o* represents *seven* other sounds besides its primary one, that sound itself is, on the other hand, represented by 18 other different combinations. Nor is this a singular instance. The inconsistency is nearly as great in the case of each of the other letters. Hence reading and writing, which are but easy tasks when the knowledge of a few simple signs for a few simple sounds comprise the whole difficulty, now demand the labour of years. The groupings of letters in our spelling serve little other purpose than to form *pictures* which we have to associate with the word to be represented. Our system of recording thought is indeed essentially *symbolic*, and the writing of sounds according to the true alphabetic mode is a *lost art*.

§ 6. The invention, therefore, of a system of writing, which to perfect legibility and unequalled rapidity superadds the merit of truly representing the sounds of our language, should be viewed with satisfaction by every friend of intellectual progress. Such an invention is Mr. Pitman's Phonography,—which, without further introduction, we shall proceed practically to explain.

The Corresponding Style of Phonography.

§ 7. The elements of speech may be divided into two classes, vowels and consonants. A vowel is "the smooth and harmonious emission of sounding breath; as *e*, *a*, *ah*; *modulated* but not *obstructed* by the organs of speech. A consonant is a sound made either by a complete or partial contact of the organs of speech, obstructing the sounding breath, in some degree, varying from an entire break or stoppage of it, as *p* in rap, *b* in rob, &c., to a simple roughness or aspiration impressed upon a vowel sound, as *h* in hate."*

§ 8. *Consonants*.—The consonants are arranged in five divisions; *abrupts*, *continuant*s, *liquids*, *nasals*, and *ambigues*. The *abrupts*, *mutes*, or *explosive* sounds result from the complete contact of the organs of speech, entirely obstructing the sounding breath, and then being suddenly broken. They are given in the following table, the italicised letters of the words representing their sounds:

Whispered,	<i>pit</i> ,	<i>to</i> ,	<i>cot</i> .
Spoken,	<i>bit</i> ,	<i>do</i> ,	<i>got</i> .

It will be observed, by comparing the sound of each abrupt in the upper line, with that immediately below it, as *p* with *b*, that they are essentially the same, being produced by the vocal organs in the same position; and that while the upper abrupt is whispered, (uttered lightly,) the lower one is spoken, (uttered more heavily.) In other words, there is added to the upper tone the simplest utterance of the voice. There are therefore but three light abrupts, *p*, *t*, *k*, with their corresponding heavy sounds, *b*, *d*, *g*.

The *continuant*s, or semi-vowels are formed by a less complete contact of the organs of speech, the voice partially

* Andrews and Boyle.

escaping during their utterance, so that they form continuous sounds. The following table comprises the four whispered, and the four spoken continuants, the sounds of which are heard in the italicised letters of the words :

Whispered,	<i>f</i> an,	<i>th</i> in,	<i>s</i> eal,	<i>sh</i> un.
Spoken,	van,	then,	zeal,	vision.

The two *liquids*, *l* and *r*, are pronounced still more freely than the continuants, and owe their name to the facility with which they unite with and flow into other consonants. In forming the three *nasals* or resonants, *m*, *n*, and *ng*, the contact of the organs is complete, and the sounding breath escapes through the nose. The whole number of simple consonants therefore is twelve, to which if the *heavy* abrupts and continuants be added, we have 19.

There are three ambiguous sounds, *w*, *y*, and *h*, which are intermediate between consonants and vowels, partaking of the nature of each.

Of the abrupts, *p* is pronounced by the lips, *t*, by the tongue and teeth, and *k*, in the throat. In like manner, of the continuants, *f* is a lip sound, while *th*, *s*, and *sh* are all produced by the tongue and teeth. The following arrangement of the consonants, but slightly altered from that given by Andrews and Boyle, classifies them at the same time according to their nature and their mode of formation :

		Lip-sounds.	Tongue-teeth sounds.	Throat-sounds.
Whispered,	} abrupts,	{ <i>p</i> ,	<i>t</i> ,	<i>k</i> .
Spoken,		{ <i>b</i> ,	<i>d</i> ,	<i>g</i> .
Whispered,	} continuants,	{ <i>f</i> ,	<i>th</i> , <i>s</i> , <i>sh</i> ,	—
Spoken,		{ <i>v</i> ,	<i>th</i> , <i>z</i> , <i>zh</i> ,	—
	liquids,		<i>l</i> , <i>r</i> .	
	nasals,	<i>m</i> ,	<i>n</i> ,	<i>ng</i> .
	ambigues,	<i>w</i> ,	<i>y</i> ,	<i>h</i> .

There are throat-continuants corresponding to *k*, in German, Spanish, and other languages, but they are unknown in English.

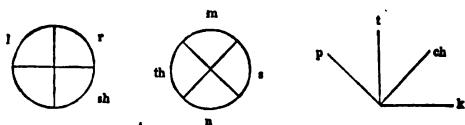
§ 9. By referring to the TABLE OF PHONOGRAPHY, at the close of this introduction, it will be observed that there are in English six long, or full vowels, and six short or stopped. Their *sounds* are heard in the italicised letters of the following words :

Long,	¹ <i>eel</i> ,	² <i>ale</i> ,	³ <i>are</i> ,	⁴ <i>awed</i> ,	⁵ <i>ope</i> ,	⁶ <i>fool</i> .
Short,	<i>ell</i> ,	<i>ell</i> ,	<i>at</i> ,	<i>not</i> ,	<i>up</i> ,	<i>foot</i> .

Although it may be maintained that each short vowel is of a different *nature* from the long sound immediately above it, yet the relation between them is obviously so close that for all practical purposes we may regard each long or full vowel as having a corresponding short or stopped vowel. This relation does not exist between *o* (⁵) and *u*; but as we have no short sound of *o*, and few cases of the long sound of *u*, the latter is arbitrarily put as the short sound of *o*.

§ 10. The above (§ 8 and 9) comprise all the simple sounds in the English language. To assign marks or signs for them is the next step. In common writing they are represented either by a single letter or by a combination of letters; but each written letter requires more than two, and some even five movements of the hand to write it. Now if we can make each one by a single movement of the hand, and unite them readily into words, the result will necessarily be a rapid mode of writing, or a *short hand*. Phonography effects this by adopting simple lines for the consonants, and dots and dashes for the vowels.

§ 11. Of the consonants, the abrupts are made by straight lines, the rest by curved lines. Their origin is shown in the adjoining diagrams, or analytic circles of the alphabet :



There are four diameters in the two circles, which if written in their present position are easily distinguished from each other. But the above diagram of straight lines shows that they would not be readily distinguishable if written in more than four positions. Thus it is easy to make a right line on the line of writing, and another at right angles to it; it is also easy to make *one* intermediate between them, which cannot be confounded with either; but if two or more were inserted in the right angle, it would be impossible in the rapidity of writing to give each its proper position, so that no confusion would result. Only four positions therefore for straight lines are adopted. These four lines might represent four abrupts, but as there are only three, (§ 8,) the fourth line is taken to represent a compound abrupt of frequent occurrence, composed of *t* and *sh*, and commonly written *ch*, as in *choke*. Like the other abrupts it has its heavy sound, as *j* in *joke*. Since all the abrupts have both a whispered, or light, and a spoken, or heavy sound, and since lines may be made light or heavy at pleasure, the light lines are used to represent the whispered abrupts, and the corresponding heavy lines to represent the corresponding spoken abrupts, as shown in the Table of Phonography.

The segments formed by the diameters of the two circles are all quadrants, lying in eight different positions, and since these positions are very different from each other, and can always be made without confusion, the segments are used for as many different consonants. Further, since they may be made light or heavy at will, we have 16 signs for the continuants, liquids, and nasals. But there are only 13 to be represented; the three superfluous signs will be subse-

quently employed in useful combinations. The four whispered continuants are represented by four light quadrants and their corresponding spoken continuants by the same quadrants made heavy. *L*, *r*, *m*, and *n*, having but one sound, are made of the same form but heavy. For these consonants and their signs refer to the Table of Phonography. "Thus not only is the memory not burdened with a multitude of signs, but the mind perceives that a thin stroke harmonizes with a thin articulation, and a thick stroke with a thick articulation."*

§ 12. Vowels are represented by dots, or dashes. They rarely occur except in combination with a consonant; and since the consonant stems, whether straight or curved, are always written of some length, a dot or dash may be placed to them in one of three positions, to the beginning, middle, or end, signifying in each position a different vowel, without any danger of ambiguity. As each long or full vowel has its corresponding short or stopped vowel, (§ 9,) so a heavy dot or dash will represent a long vowel, and a light dot or dash a short vowel. *E*, *a*, and *ah*, (§ 9,) are represented by a heavy dot put in the first, second, or third position, while their short vowels are given by a light dot in a corresponding position. *Aw*, *o*, and *oo*, (§ 9,) are given by a heavy dash in one of three positions, and their short vowels by a light dash, in a corresponding position. In the Table of Phonography all the vowels are put in their proper position to a vertical stem.

§ 13. There are also some compound vowel sounds, called diphthongs, compound vowels, and triphthongs, which are represented in Phonography with consistency and great practical advantage, by single signs.

Diphthongs are an effect produced by "the rapid succession of two vowels blended as much as possible together." There

* Pitman.

are three of these in our language, namely, *i* in isle, *oi* in oil, and *ow* in owl. The first two are generated from the vowels *ah* and *aw* long, preceding *e* long, (See § 9;) the third form, *ah*, preceding *oo* long. The signs for diphthongs (See Table) are small acute angles, in different positions with respect to the consonant stem.

Compound Vowels are sounds formed by the combination of *w* and *y* with the simple vowels, as in *we*, *way*, *wo*, *woo*, *ye*, *yea*, *you*. There is a complete series of these, long and short, corresponding to the simple vowels, and they are represented by small semicircular signs (See Table) written vertically for the *w* series, and horizontally for the *y* series, and placed in the same position to the consonants as would be occupied by the simple vowels in which they terminate. They are made *heavy* for the long series, and *light* for the short.

Triphthongs result from the combination of *w* and *y* with diphthongs. There are two of these, namely, *wi*, in wine, and *wou*, in wound (past tense of wind;) we represent them by small right angles in different positions to the consonant.

§ 14. The ambigue *h* being most generally represented in connection with a vowel, we indicate it by a small dot before a vowel. In a few cases, however, it is necessary to employ a second and fuller form, which is a reversed comma of the usual length of a consonant.

§ 15. It remains to give directions to the student, who desires to acquire a practical knowledge of Phonography. He should write on ruled paper with either a pen or pencil, but the former is to be preferred. The pen should be held loosely in the hand, like a pencil in drawing, and turned in such a manner as to make | with ease, or as in writing what is termed a *back hand*. The student is advised, in writing the following exercises, to write on every alternate line of ruled paper, leaving an intervening space for the insertion of cor-

rections ; and after the corrections have been made, it will be found highly advantageous to re-write his exercise. It is especially recommended to the student to write the first exercise many times over, in order to make himself familiar with the signs representing the sounds, so that he will involuntarily associate sound and sign in his mind. The greatest pains should be taken to give to each straight stem its proper position, as shown in the preceding diagram, (§ 11,) and to each curve its full curvature and proper position, as in the analytic circles, and to all their due thickness.

The student should not be too eager to write rapidly, but let rapidity grow spontaneously with practice. If the student "allows his anxiety to write fast to overcome his resolution to write well, he will not only delay his attainment of real swiftness, but will always have to lament the illegibility of his writing."*

* Pitman.

TABLE OF PHONOGRAPHY.

CONSONANTS.		VOWELS.						
ABRUPTS.		LONG.		SHORT.				
						pit	eel	ill
						bit	ale	ell
						to	are	at
						do	awed	odd
						choke	ope	up
						joke	food	foot
						cot		
got								
DIPHTHONGS								
COMPOUND VOWELS.								
W Series.								
CONTINUANTS.		LONG.		SHORT.				
						fan	we	wit
						van	way	wet
						thin	qualm	wag
						then	wall	was
						seal	woke	won
						zeal	woo	wood
						shun		
vision								
Y Series.								
LIQUIDS.		LONG.		SHORT.				
						lave	ye	yet
						rave	yea	yam
							yard	yon
							yawn	young
NASALS.								
						may		
						nay		
			TRIPHTHONGS					

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THE PHONOGRAPHIC INSTRUCTOR.

CHAPTER I.

ON THE SIMPLE STEMS.

16. The following excellent arrangement of the simple consonant stems, by Andrews and Boyle, presents most of them in a symmetric position, and offers to the eye of the student a picture which enables him the better to associate each stem with the sound represented. A more correct elementary arrangement, altered from this, is given in the table, § 8. The ambiguës are inserted merely to complete the view.

TABLE.

\ p	t	/ ch	— k
\ b	d	/ j	— g (hard)
\ f	(th) s	/ sh	
\ v	(th) z	/ zh	
	(l) r		
(m	(n	(ng	
\ w	(y	/ .h	

17. The stems *k*, *g*, *m*, *n*, and *ng*, having a general parallel direction to the line of writing, are termed horizontal stems, or simply *horizontal*s; all the others, forming a right or oblique angle with that line, are termed *inclined stems*. The distinction between the light and heavy stems should be carefully made, as they mark the difference between the whispered and spoken consonants; and the heavy curved stems should be thick in the middle and taper towards each end. The sloping stems should always have such a slope as not to confound them either with the vertical or the horizontal stems. The best length for the stems is about one-sixth of an inch, the curved ones being measured by a line from point to point. The sounds represented by the stems are given in the Table of Phonography.

18. The inclined stems are made from above downward to the line of writing; except *l*, which is made upward from that line. The horizontals are made from left to right, touching the line. The point where the stem is commenced is the *beginning*, and that where it is finished is the *end* of the stem.

19. Table of Vowels and Proper Diphthongs.

	Dot vowels.		Dash vowels.		Proper
	long.	short.	long.	short.	Diphthongs.
1st place	• e	• ĭ	— aw	— ō	v I ^ oi
2d place	• a	• ě	— o	— ŭh	
3d place	• ah	• äh	— oo	— öö	^ ow

The vowels and diphthongs are distinguished by their

form and thickness, and their place or position in reference to a stem. Their sounds are represented in the Table of Phonography.

SECTION I.—ON VOCALIZING THE SIMPLE STEMS.

20. The stem is first made, and then the vowel placed to it, without touching it. If a vowel *precede* the consonant in a word, it is put to the *left* of the inclined stems and *above* the horizontals; as, eight .|, aim . If the vowel *follow*, it is put to the *right* of the inclined stems and *below* the horizontals; as, day |, gay —

21. The first place vowels are put to the side of the stem, near its beginning; as, bee \, ear , eel .; the second place vowels to the middle; as, edge /, nay ; the third place vowels to the side of the stem near its end; as, add |, am .

The dash vowels are written as nearly at right angles to the stem as convenience will permit; as, ought , know . The diphthongs are written in the same direction as in the table, whatever be the direction of the stem; as, boy \, joy /.

22. Single horizontals, with their accented vowels of the 1st place, are written a short distance above the line, that is, at about the height of a vertical stem; as, me , key . But if the accented vowel be of the second or third place, they are written on the line; as, go —, now . Exceptions; *him* is written on, and *any* above the line, to prevent their being confounded with the words *me* and *no* respectively.

23. To express one or more vowels or diphthongs, a

thin, straight stem, called the *nominal consonant*, is employed, crossed by a light dash at any convenient point or angle, and the vowel is placed to it, according to rules above given for vocalizing stems. Thus, the vowel-sounds, *ee*, *ah*, may be written $\perp$, $\top$. The dash, made light or heavy, serves for the dash-vowels; as $\top$, *awe*.

The article *a* or *an*, and the pronoun *I*, being frequently used, are written without the nominal consonant, *a* as a heavy, and *an* as a light dot on the line of writing, and the sign $\vee$ above that line.

If two vowels precede a stem, the first vowel is put a little further from the stem than the other; if they follow, the second is written further from the stem; as, *iota* $\vee\perp$, *idea* $\vee\top$; or they may be written by the use of the nominal consonant, as directed in § 2.

24. If a vowel be preceded by the aspirate *h*, it is expressed by prefixing a light dot to the vowel; if it be a dot vowel, to the left of it; as $\_ \cdot$ *hack*, $\cdot \top$ *hail*; if it be a dash vowel, on its side; as, *hot* $\top$, *haul* $\_ \top$, *hum* $\_ \cdot$. If there be no consonant in the word, the hooked form of the aspirate is used (16), made upwards and vocalized like any other stem; as, $\hook$ *hay*. *He* and *high* are written above, and *how* on the line; as, $\cdot \cdot$ *he*, $\vee$ *high*, $\_ \cdot$ *how*.

25. The period is made by a small cross; as, $\times$; the note of exclamation by $\perp$ or $\top$; all the other stops are the same as in ordinary writing. The exclamations *ah* and *eh*, may be put as vowels in their proper places before the note of exclamation, or before the nominal consonant. The accent is marked by a light cross near the vowel, but it is more convenient to employ common long-hand. An

emphatic word is marked by a waving horizontal line drawn below it; an emphatic phrase by one or more straight lines under the whole; a capital letter is indicated by two short parallels placed under the beginning of the word; and a hyphen by similar parallels between the two words.

EXERCISE I.

DOT VOWELS.—*1st Place.*—Pea, bee, tea, fee, thee, see, she, lea. Eat, each, eke, eve, ease, easy, ear. It, itch, if, ill. Hip, hit, hid, hill, heal, heel, hear.

2d Place.—Pay, bay, day, gay, they, say, lay, may. Ape, eight, aid, age, ache, ale, air. Ebb, eddy, etch, edge, ell. Hail, hem, hen, hair.

3d Place.—Are, at, add, am. Happy, hat, had, hack, hag, have, ham, hang.

DASH VOWELS.—*1st Place.*—Paw, daw, jaw, thaw, saw, law. Ought, awed, off, haul. Odd, hop, hot.

2d Place.—Tow, dough, go, foe, though, so, show, low, know. Hope, oat, oak, oath, owes, hose, whole, oar, own. Up, hut, hug, us, hull, err, her.

3d Place.—Do, ado, chew, jew, shoe. Whoop, ooze, whose, whom, hoop, hood, hoof.

DIPHTHONGS.—Pie, buy, tie, die, thigh, thy, sigh, shy, lie. Ice, isle, ire. Height, hide, hive. Oil, boy, toy. Bow, cow, vow, thou, sow, now. Out, house, owl, our, howl.

(22.)—Key, in, him, nay, knee, egg, hook, hawk, now, own, me, any, hock, whom, hem, my, cow, hag, may.

(23, 24.)—An idea, high, nay, aha! he, A, O; J. Shaw.

(20.—25.)—Eel, neigh, eddy, hear, E, am, toe, aisle, essay, fie, alloy, ache, heir, hair, do, ago, hung, hog, hymn, jay, dye, hour, hen, ail, hobby, saw, nigh, ham, alley, annoy, awl, hang, obey, icy, mow, ivy, whoso, whole, wholly, know, hale, awe,

hone, ace, hook, H, sea. Hope, thy aid may heal me. May thy aim be high. They are so happy now, though they have no home. If thou lay up joy now, it may annoy thee in age. They are ill at ease. Hath he any idea in him? If so, how odd! Fie! say no ill; hide it, it may be a lie. I owe him no fee, they saw me pay it. I saw him aid a boy half an hour ago. Hymn thy joy each eve on high, each day pay thy vow. Thou whose eyes are o'er me, aid me in my aim; may I obey thy holy law day by day, tho' foe may heap up ire, though age may bow my head.

SECTION II.—ON VOCALIZING COMBINED STEMS.

26. The stems are joined without removing the hand. One stem, or several stems united, is termed a skeleton. The skeleton should be so formed that the first *inclined* stem may touch the line of writing; as, coal  keep . A skeleton consisting solely of horizontals, with their accented vowel of the first place, is written above the line; as, meek . The nominal consonant and stem *h* are joined like other stems  æiaha faææa, Tahitian, signifying *always*.

27. If a first place vowel comes between two stems, it is put to the first stem; as, tick , reel ; if a third place vowel, to the second stem; as tack , laugh .

The second place *long* vowel is put to the first stem, and the second place *short* vowel to the second stem; as dome , dumb .

If two vowels intervene, they should be divided between the two stems, if it be practicable; as, palliate .

EXERCISE II.

(26, 27.)—1st place.—Pit, beak, tick, cheek, bite, big, top,

bought, cheap, pith, taught, tidy, cheat, feed, fire, gig, lively, theme, pop, keep, dike, pipe, dodge, kick, fifth, ninth, lofty, divide.

3d place.—Patch, balm, calm, thatch, book, tally, put, laugh, bag, far, chat, move, catch, badge, took, car, about, bad, coop, chaff, match, calf, Canada, bower, cook.

2d place.—Care, check, name, touch, dome, dumb, male, health, fame, thumb, obeyed, chafe, bed, cake, pope, love, coach, enemy, faith, monthly.

Promiscuous.—Above, among, bony, lower, haply, many, bonnet, penny, attend, affect, fairly, affinity, avidity, devoid, faulty, comely, king, game, chief, thank.

Form no bad habit in boyhood, it may affect thy health, thy hope in age. Balmy air doth move above, below, among us. Her comely form, her gaudy attire. Ideal care may affect bodily health; nay, any care may touch life. He may be faulty; nay guilty. Ire may be bought cheaply; take care thou make thy pay in love. He hideth a bad name beneath a fair show. I know no enemy among us; our fair fame doth hedge us in.

SECTION III.—ON THE STEMS *Sh*, *L*, AND *R*.

28. When *sh*, *l*, and curved *r* stand alone, they are made as directed in (18), but when joined to another stem, they may be made either upward or downward, in order to facilitate writing, vocalization, or the distinction between different words having the same skeleton; as, shade , shadow , lying  long  When a vowel follows *l* in *p-l*, *b-l*, *f-l*, and *v-l*, it is usual to write the upward *l*; as, pillow , valley ; if no vowel follow, the downward *l* is used; as, fool , pale 

But in these and many other cases the direction of *sh* and *l* is unimportant.

29. Beside the curved form of *r* (16), it has a second straight form, the same as *ch*, but it is always made upward, and *ch* always downward; as, party , cheek , rich . When *ch* stands alone, it is made at an angle of 60° with the line of writing, and *r* standing alone is made at an angle of 30° ; as, / each, / ray. But when joined to another stem, the precise angle need not be adhered to, because the upward or downward direction will at once decide whether *r* or *ch* is intended.

Convenience usually determines which form of *r* is employed; but where a vowel follows *r* at the end of a word, or when *r* has the trilled sound, the upward straight form is generally employed; as, carry .

In general, the upward *l* and *r* and the downward *sh* are far more frequently used than the contrary.

In vocalizing these stems, the *beginning* (18) must be kept in view, for there a first place vowel is placed.

EXERCISE III.

Sh up.—Fish, shell-fish, shallow, dash, bishop, shabby, shaly, shield, polish, shave, shawl, abolished, deficiency.

Sh down.—Shook, share, shadow, cash, gnash, lavish, shame.

L up.—Male, coal, billow, daily, jelly, palliate, likely, folly, leech, early, leap, really, lively, also, alarm, fellow, lofty, lying, below, although, look, locate, elegy, liked, limb, lamb, appeal, luckily, wholly.

L down.—Long, lonely, fail, leaf, lunacy, helm, lion, length, lunate, kingly, bull, bale, column, luggage, alum, kneel, lank, feel.

R up.—Reap, rich, right, rule, rock, earth, harsh, diary, ready, morrow, robe, theory, retail, fiery, Irish, rough, heart,

apparel, charity, derive, borrowed, enrich, party, period, cherish, thoroughly, terrify, notoriety, republic, dearer, hark.

R down.—Power, poorly, harp, lower, form, bower, fire, fear, chair, dollar, adhere, error, ark.

(28, 29.)—Hear, hearsay, tire, retire, gore, gory, readily, wrongly, rouge, arcade. Guide her rightly. Admire theory; love fact. Wrath may terrify, although it have no power. Earth doth shape no form like her. Folly may fail at length; likely enough. Charity tarrieth long; hideth much wrong; cherisheth no ill; appeareth wholly lovely among us.

CHAPTER II.

ON THE FORMS OF S.

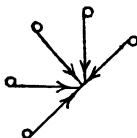
SECTION I.—ON THE S-CIRCLE.

TABLE.

 sp	 st	 sch	 sk
 sb	 sd	 sj	 sg
 sf	 sth	 ss	 ssh
 sv	 sth	 sz	 szh
	 sl	 sr	
 sm	 sn		 sng

30. A small circle is the second form for *s* when made light, and for *z* when made heavier on any side; as *s* o, *z* o. An initial circle is first made and then the stem; a final circle after the stem; but in either case without removing the pen. It is rarely necessary to make the circle heavier for *z*; but if precision be requisite, the circle is thickened, or the stem *z* used.

31. The circle is made on that side of the straight stems



exhibited in the above diagram; that is, on the upper side of *r*, *k*, and *g*, and on the right of the other straight stems.

It is always put on the inner side of the curves, even if joined with a straight line; as, *lust* See Table.

Between two straight, or two curved stems, it is turned in the most convenient way, without regard to its being a perfect circle; as, *rest* , *task* , *mason*

32. A circle about twice the size of the s-circle is often used for *sis*, *ses*, and made heavy on any side for *siz*, *ziz*, *scz*, *zez*; as, *pieces* Other vowels coming between s-s are sometimes written in the double circle; as, *exercise*

This double circle is never used at the beginning of skeletons.

33. Vocalize the stems as if the circle had not been used; as, *it* , *sit* , *sty* , *sight* ; *air* , *airs* ; *slow* , *souls* ; *seems* , *mass* , *psalm* , *scenes* , *snow* ; *passes* , *chooses* In reading, the initial circle is read first, then the vowel, if one precede the stem; thirdly, the stem and its following vowel; and lastly, the final circle; as, *c-i-t-i-e-s*, *s-u-ff-i-ces*.

34. When a vowel precedes *s* at the beginning, or follows it at the end of a word, long *s* or *z* is used; as *rosy* , *easily* , *ask* The stem *s* is used when it be-

gins a word, and is followed by two vowels, and the stem *z* in all words beginning with *z*; as, *Ź*, science, *Ź*, zeal. *S* is combined with the stem *h* by making only a circle on its lower side; as, *Ŷ* Soho.

35. A *word-sign* is a vowel, circle, or unvocalized stem, used to represent a whole word. The *s*-circle alone is used as a word-sign for *as*, when written on the line (22), and for *is* when written above the line; with a dot prefixed it stands for *has* on the line and for *his* above the line.

EXERCISE IV.

(30—33.)—Sip, bees, heaps, sup, sit, sooty, sight, said, stay, sick, skies, such, choice, size, sire, rouse, sell, sleigh, soil, miss, same, nose, sunny, gas, eggs, guesses, shoes, sashes, thesis, song, sung, passes, boots, efface, suffices, rusty, doses, solely, berries, cities, supposes, bustle, says.

Perusal, observes, discourse, absence, ceases, expensive, possesses, lessons, accessible, exercise, sorrows, scissors, listen, facility, mason. Charity excels avarice. Time laughs at long lives.

(34, 35.)—Also, efficacy, rosy lips. Asperity loses its designs. His laziness is excessive; he dislikes his books. Aspire no higher. His fancy is rich, his designs large. Has this judge no justice? Show mercy in justice. Honesty is right policy. Zero is low heat.

(30—35.)—Domestic economy. About four miles below. Six inches long. Folly causes sorrow. His book is among those. Busy bodies make sad havoc. Face vile foes fearlessly. Has he said as much as this? His sale is slow, his losses less likely. Sincere sorrow is easily seen beside false. Social life is luscious. Ask no facility in business affairs, save it be necessary. Sun-

set scenery shows rich colours, varied shades; changes easily into many varied forms. Riches are sought by some, as chief happiness in this life, because really necessary, as they suppose.

SECTION II.—ON THE LOOPS *St* AND *Str*.

36. *St* may be represented by a loop about one-half the length of a straight stem, or one-third the length of a curved stem. It is made on the same side of the stems as the s-circle; as, least , steel , stage , chaste . The loop may be thickened to express *zd*. It is only used in the middle of a few words after *t*, *d*, *ch*, and *j*; as, justify . The loop written in a sloping direction on the line is a word-sign for first; as, 

37. *Str* may sometimes be expressed at the end of a word by a larger and fuller loop than that for *st*; as,  bistre. It is never used at the beginning of a skeleton.

38. An *s* or *z* is added to final *st* or *str* by continuing the loop through the stems, and turning a circle on the opposite side; as, jests , sisters 

39. Since the loops, like the circle, are not vocalized, if a vowel follow *st* or *str* at the end of a word, the full form is used; as,  justice.

EXERCISE V.

(36—39.)—Last, best, soonest, study, modest, assist, paused, stake, manifest, advanced; fast, faster, fastest; lustre, minister, duster, Chester, coaster, feasts, masters, mastic, musty, ministry, testify, rest, raised, amazed.

Study each day, lest time at last may fail. Stem harshest

storms in life, steer off shoaly coasts, rest at length in thy last home. Be honest, modest, chaste; honesty is best policy; modesty masters sagest hearts; chastity reaps fairest harvest. Steam leaps o'er seas, stops at far off coasts, testifies advanced power, advances still faster; its utmost reach is hardly guessed at. He advanced into hale age. ere he had paused long enough in his boyhood.

CHAPTER III.

ON A PREFIX AND AFFIX, AND ON THE VOWEL
WORD-SIGNS.

THE initial syllable *com* or *con*, and the terminal syllable *ing* being so frequently used in the English language, a simple dot is employed to express them. The simple vowel marks, dots and dashes, are also used to express the constantly recurring particles, *the*, *but*, *all*, &c. In order to facilitate the formation of sentences, the present chapter, illustrating the above contractions, is introduced at this stage of the work.

SECTION I.—COM, CON, ING, INGS.

40. A light dot at the beginning of a word is used to express the common prefix *com* or *con*, and at the end, the termination *ing*, when heard as a separate syllable; as, condemn $\dot{\text{L}}$, concede $\dot{\text{P}}$, raging A . A heavy dot, or two light dots at the end express *ings*. It is, however, often more convenient to use *ng* or *ngs* in full, especially after *p*, *b*, *s*, and *l*; as, beings C

EXERCISE VI

(40.)—Compose, concede, common, committee, conceits, convinces; guiding, sitting, teaching, laughing, concealing, chang-

ing, disliking. Beings, causing, lying, aiming, among, passing, convincing, exercising, hearing.

Common sense is his appeal. Compel his stay, if he purposes escaping. Exercise care in choosing company, selecting such as manifest most piety. His love is excessive, commencing as is common in social company; diminishing, ceasing, changing into coolness, as is also common, because self is wholly obeyed. Many compose books by compiling, some by stealing whole pages outright; if they confess it, this fact convinces us they are above deceiving.

SECTION II.—ON THE VOWEL WORD-SIGNS.

TABLE.

		all \	ought /	already ¹
a .	two \	who /	owe, oh ¹	
The .	of \	on /	or ¹	
an, and .	to /	should /	but ¹	

41. The vowel word-signs (35) containing a first-place vowel are written above the line, (22,) such as those in the 1st and 3d horizontal lines of the above table; as, *all* of *it* \ \ | The second and third place signs are written on the line, as those of the 2d and 4th lines; as, *but* *who* *should* : / / The position, slope, and thickness shown in the table should be carefully given. The sign for *should* is made upward, the rest downward.

How is written as a word-sign on the line by merely omitting the aspirate dot.

EXERCISE VII.

(41.) The outside. A heavy vase. An hour and a half. All his lesson. All escape to the city. The fourth and fifth. Who is he? The top of the box. All but two. On the outside should the name be put. I am ready. How many are to go? It is too much to divide among two. The eye may seem high and lofty, but high looks may fall, and Oh! how soon. Do but listen to your lesson, and be busy as a boy should be, who aspires to be at the head of the school.

I know how it is. At how much is it to be bought? He should divide his money among all the company. The tops of the lofty hills receive the rays of the setting sun. Observe how many pieces of calico are in this bale, and write the sum on page fifty-four of the invoice book, but take care of committing mistakes, since errors are apt to attach a bad name to a business-house, and ours has thus far carried a fair share of fame. All those who show most zeal should be sincere and exercise charity. This is the basis of all loveliness on the earth.

The first step in the stage of life ought to be a calm repose in the arms of the Deity, to whom all owe the ease they already enjoy: He only has power to lull the storms besetting our path, and repel all our enemies in life; and at the last hour He only can smooth the rough passage of death.

He who is desirous of advancing in his business should make no unnecessary pause, but push right on to effect his designs; sluggish delay embarrasses success. It is easy to demolish, but far less easy to rear up. To admire myself above all else is the height of vanity and folly, but to love all as I love myself is real piety.

The billows roll in towering height on the sea, but the sailing vessel rides safely on, fearless of the boiling rage of the mighty deep, and though peril compass her on all sides, she commits herself to the arms of the Deity. Hope is the stay of all souls who live on the earth. Hence death is feared by many, because

it cuts off hope. But he who is ready to die has nothing to fear, since hope shows him an ark of safety above this earth, and he knows nothing has the power to keep him out of his home of ages. The Psalms of David excel all pious songs. They evince a poet's skill, and the soul of piety on each page; showing a master who already feels all he writes deeply in his own bosom.

CHAPTER IV.

ON THE W AND Y SERIES.

SECTION I.—ON THE FORMS FOR W AND Y.

TABLE OF COMPOUND VOWELS.

W series.

	1st group.		2d group.		Triphthongs.
	long.	short.	long.	short.	
1st place	c we	c wĭ	ɔ waw	ɔ wŏ	ɿ wai
2d place	c wa	c wĕ	ɔ wo	ɔ wŭh	
3d place	c wah	c wăh	ɔ woo	ɔ wŏŭ	ɿ wow

Y series.

	long.	short.	long.	short.
1st place	ɿ ye	ɿ yĭ	ɿ yaw	ɿ yŏ
2d place	ɿ yea	ɿ yĕ	ɿ yo	ɿ yŭh
3d place	ɿ yah	ɿ yăh	ɿ you	ɿ —

42. The w series is composed of small semicircles placed vertically, and representing sounds, which are like those of the vowels with a *w* prefixed to each. The first group of long and short signs (heavy and light) corresponds to the heavy and light dot vowels; the second

group to the dash vowels, and the triphthongs to two of the proper diphthongs.

The *y* series is composed of small semicircles placed horizontally, which represent sounds like the vowels preceded by *y*. The sounds of each series are represented by the italicised letters of the words in the Table of Phonography

The rules for vocalizing with these series are the same as for the vowels and diphthongs; but they must be *always* placed in the position given in the above tables, whatever be the direction of the stem; as, weep $\text{'}\backslash$, witch $\text{'}/$, week $\text{'}\text{—}$, whip $\text{'}\backslash$, youth $\text{'}\text{—}$, yoke $\text{'}\text{—}$

The best method of remembering the position of the two



groups in each series is by an S, as in the above diagrams. The vertical S of the *w* series is laid horizontally for the *y* series.

43. On account of the frequent use of *w* before the liquids, a semicircle or hook is prefixed to the stems of *m*, *n*, upward *r*, and upward and downward *l*, to express *w-m*, *w-n*, *w-r*, *w-l*, and this hooked stem is vocalized like the stems with the s-circle (33); as, $\text{'}\text{—}$ wool, $\text{'}\text{—}$ unwell, $\text{'}\text{—}$ once, $\text{'}\text{—}$ weary. The aspirate may be expressed by thickening the hook; as, $\text{'}\text{—}$ whim. The first place vowels of the *w*-series may often be conveniently joined to the stem at the beginning of a word when they

make a well-marked angle with it; as, ²— walk. In like manner wit, wife, wardrobe, white, widow, wish, warp, wan, &c.

44. W and Y are also represented by stems in a few instances, and are then vocalized like other consonant stems. The thickened stems of *l* and *r*, not being otherwise required, are employed for this purpose; as, ⁶ yes, ⁷ away. The aspirate may be prefixed by ticking the *w*; as, ⁸ whey.

EXERCISE VIII

(42.) W.—Weep, switch, swell, square, wash, bewail, womanly, wing, swung, waggish, swallow, wove, anguish, woes, inquest, exquisite, weaknesses, wedge, weave, acquiescing, acquisitive, wipe, wood-swain, twig.

Y.—Year, yell, yellow, youth, yam, young, yoke, consume, alluring, lawyer, securely, ingenuous, ingenious, peculiar, popular, various, assiduous, anteriorly, community, commodious, youngest, yacht, youngster.

(43—44.)—Well, worthy, wine, wampum, wall, window, warp, wealthy, whereof, whitest, wily, workshop, wolfdog, wheel, warrior, wallow, waste, whey, woe, wooing, always.

Beware lest ideas of a fancied equality cause thee to abuse those who are above thee. A bookworm has the curiosity to dive into volumes to satisfy his cupidity to acquire, and nothing else. He is only a cohesive leech to folios, and all his work is of no adequate use or efficiency to humanity.

SECTION II.—ON THE W AND Y WORD-SIGNS.

TABLE.

W.			Y.		
We	˘	why	Ye	˘	your
With	˘	while	Yet	˘	yourself
Were	˘	well	You	˘	yourselves
What	˘	where	Beyond	˘	
Would	˘	when			
Way	˘	one			

45. The same word-sign is used for why and while, and the same for when and one, but they are readily distinguished by writing why and when above, and while and one upon the line. It will also be observed that we, with, what, ye and beyond are written in the first place, that is, above the line, since they contain first-place vowels.

EXERCISE IX.

(45.) We speak of womanly weakness, but accord to her her worth; she is always ready to soothe the anguish of disease; and feels no weariness when watching the bed of sickness; her sweet and quiet ways win our love. What would we do, were she away!

You assume too much as a youth, while your years are yet few; seek to acquire humility, and you may yet be wiser. The young should always exercise humility.

Sixty minutes make one hour; twenty-four hours make a day; a score and a half days compose the common month, and twelve months fill up the year.

I acquiesce wholly in your views, and make but one inquiry touching the youth. Do ye know where he may dwell? If they accuse him falsely, I'll know why and wherefore, and how any one has the audacity, nay, the wickedness to accuse a poor but pure youth.

What would you say if I were to go with you on Tuesday or Wednesday of the ensuing week? By walking and roving o'er hill and dale, we enjoy in the varying views richness of scenery such as cities refuse to show. Who would wish to dwell in a city, buried among dingy houses, or where one may walk along squares of stony ways, all uniformity, with scarcely any variety?

Look well ere you leap; or you may one time wish you had obeyed my advice. Be wise by time, or you may bewail yourselves when time is beyond your reach.

What is the common issue of war? Sorrow, woes, and anguish, wrung out of the bosom of weeping humanity. Why, in the name of common sense, is war carried on? Oh! if all were at unity, what a happy community the earth would be!

Various are we in our ways and works. Some are ingenious, yet some dull; some quick and assiduous, some lazy; one always weary, and one wide awake; some righteous, some wicked. Few are wholly above or quite below par. If you walk well in life, watching your steps with jealous care, and refusing all seducing vanities, your reward will doubtless ensue. A failure in doing your duty is duly weighed above. Haste makes waste.

CHAPTER V.

ON THE CONSONANT WORD-SIGNS.

SECTION I.—ON THE SIMPLE CONSONANT
WORD-SIGNS.

TABLE.

\ up	it	/ which	— { kingdom
			come
\ be	do	/ advantage	— { give-n
			together
(for	(think	) so	) shall
(have	(them	) was	) usual-ly
(will	) are		
— { me	— { importan-ce-t	— { in	— { thing
may	improve-ment	no	language

46. Since *m* has but one sound, a light curve was appropriated to it. But *m* is frequently associated with *p*, and the same curve made heavy is used to represent this combination, which is joined to other stems, and vocalized in the usual manner; as, simple , empire .

The stems for all the word-signs in the table are written without their vowels. The six horizontals in the table

have two positions, according to (22, 26), in each of which they represent a word; thus, $\overline{\quad}$ above the line stands for *kingdom*, and $\underline{\quad}$ on the line for *come*. A hyphen between the terminal parts of a word, show that the same sign may be used for the same word under several modifications; thus, the same sign in the same position is used both for *importance* and *important*. When *s* is added to one of the above words, as, advantages, the circle is added to the word-sign. The dot or *ng* may also be appended for the termination *ing*. The past tense of a verb may be represented by the same sign as for the present tense; as, *improved*; or if desired, a *d* stem may be written close to the end of the word-sign, or below it; as, $\uparrow$ improved.

It will be found after some practice that the stem *m* may be written on the line without a vowel for *may*, and *n* above the line for *any*, without being confounded with *him* or *in*. In this case the stems *n* and *ng* may be joined (above the line) for *anything*; and *ng* joined to *some* on the line may express *something*. *Nothing* is written in full.

EXERCISE X.

(46.)—It will be of no small advantage for you to acquire the facility to write with ease and quickness. This you may readily do by our new way of giving dots, dashes, and so forth, for the A B Cs, which are of small size, given by a simple touch of the pencil, and are as easily deciphered and read, as they are. When you have carried your skill far enough, say in a few months' time, you will think with us, the A B C way of spelling is unworthy of being taught, and ought to be abolished. To write

by ear, we view as an important improvement in acquiring languages.

Terror will be as likely to have a serious effect on health as excessive joy.

Avidity for wealth may rake together an ample heap of riches, but of what advantage will they be at death? shall we be allowed to carry them along with us?

Faith, hope, and charity are as important for temporal happiness as they are necessary for reaching the life to come.

Too much talking or too many talking together, annoys the hearers, and usually shows the vanity, folly, or self-importance of those talking; its usual effect is to compel quiet in a whole company. Such things oppose the rules of polished society, which will stop them.

To deserve anything is to set a right value on it. Hence we take so much care to arrive at it.

Some are officious by reason of imbecility; they make no resolve to do a thing, and yet wish to do it; by getting in the way, they keep the business back, which they sought to help.

The right way to make ourselves liked by those we come together with, in company, is to appear to think them liked by us; for if your language or looks concede to them the advantage in abilities, you may be secure of having no one refuse to allow you something of such abilities. A superior way of acquiring such liking is to behave to them as charity teaches you.

Envy seems to be almost a necessary piece of humanity. We value ourselves on the qualities we have or think we possess. We envy high abilities and small advantages in those among us. We envy in them a ridiculous show of superiority. We envy folly and conceit; nay, it has come to this, we envy all things giving notoriety, though it be vice itself. Yet envy is smallness of soul.

Which kingdom of Europe, think you, has the advantage, in the way of laws, customs, and the like? Time was when the

Saxon empire was an example to all, enjoying a kingly republic, and righteous laws, which were obeyed. And where are those laws now? Are they buried in the obscurity of ages passed away? No, they were carried away by the same race which sought a new home on the same soil we now possess. Here they are set up on a high basis, a republic with no kingly power. This gives us the advantage above all. These laws shall here be obeyed by the pure, and feared by the impure. It is unlikely they shall be abolished for ages to come.

With all the word-signs.—It is usual in coming together on the important affairs of the kingdom to discuss the advantages or disadvantages of a new law, or improvement, with unusual care, and having given all the debate its importance asks for, to publish it in the common language, so as all the community shall know it. We wish them to have it by them, to think on it and improve it as much as they will, for it seems to me each one has his own way of thinking. They may show it to be faulty, as some will do with all things else; or they may think it an advantage to the empire. On the senate's coming together now, the chief officer causes each one to come up and give his ay or no. If the design was liked, it becomes law, which shall and will be obeyed, so long as it exists, or the kingdom keeps together.

SECTION II.—COMPOUND CONSONANT WORD-SIGNS.

47. A few simple stems with an appended circle or other stem, and without a vowel-sign, are conveniently used as signs of words of frequent occurrence. The most important are embraced in the following table. The stroke *d* written close to object, subject, and represent, is used for the past tense of those verbs, and the addition of the circle *s* to several of the stems below represents the plural of the noun or the 3d person of the verb.

Object	—because	^represent	^never
Subject	~influence	7acknowledge	^whenever
Several	{myself	7knowledge	^wherever
This		~impossible	^nevertheless

EXERCISE XI.

(47.) If my object be happiness in acquiring knowledge, I ought to subject myself to severe study, so as to improve in many of the several stems of knowledge, which are acknowledged to be of importance to our race; because he who would rise to the height of dignity, should never stop to pull all the roses which may invest his pathway wherever he comes, lest he lose sight of his chief object, and waste his time in acquiring what is of no importance. It is by far the wiser way to allow one subject only to influence him at a time, and to represent all others to himself as useless for the time being. He will thus dive the deepest into the sources of knowledge, and improve his mental powers most highly. It is impossible for any one, in this our state of humanity's weakness, to excel in many of the various subjects of knowledge. One subject once well fixed in memory has an abiding rest in it. Nevertheless you must toil with all zeal in your acknowledged duties, altho' many objects array these duties in your sight as impossible.

If we were to keep minutes of our several states of feeling beginning with youth, and passing to the ripest age, how various they would be! How must we necessarily acknowledge ourselves the subjects of varying influences, swaying us to and off with them, as windy gusts sway the leaves, twigs, and stem of an oak in the forest! Whenever you cast your eyes upon your own infirmities and acknowledge them, how quickly do you console yourself by representing to yourself the superior infirmities of those whom you think and say you love!

CHAPTER VI.

ON STEMS WITH INITIAL HOOKS.

48. It was observed, in the introduction, that *l* and *r* are peculiarly characterized by flowing into other consonants. The union thus formed is so intimate that they virtually form *one sound*. Thus the words *play* and *pray* are not pronounced *pelay* and *peray*, but the internal organs of the mouth are previously arranged for *l* and *r*, so that the moment *p* is sounded, *l* and *r* follow without an interval. In like manner in the words *title*, *angel*, *acre*, *evil*, *through*, &c., the *l* and *r* are severally blended into an almost homogeneous sound with the consonants *t*, *j*, *k*, *v*, *th*, &c. The natural vowel *uh* is sometimes slightly heard between them. Phonography imitates spoken language, by giving a slight appendage to the consonant stems, which signifies their fusion with a liquid into one sound. Thus the stem *l* placed over *t* might signify the union of *tl*; as, ; and *r*, similarly placed, might express *tr*; as,  But in practice the curve is carried around a little further, and made smaller; as,  ,  Since the two letters form but one sound, it is not important at which end of the stem the small curve is placed, but it is found most convenient at the begin-

ning. Therefore a small hook at the beginning of a consonant stem signifies its union with *l* or *r*. As the double letters *pl*, *pr*, are pronounced with nearly the same facility as *p* alone, so the hooked stem is written with nearly the same facility as the simple stem.

SECTION I.—ON THE L-HOOK SERIES.

TABLE.

↘ pl	┆ tl	↗ chl	— kl
↘ bl	┆ dl	↗ jl	— gl
↪ fl	↪ thl	↪ shl	
↪ vl	↪ thl	↪ zhl	

49. The hook is first turned, and the stem then struck in the usual manner. The *l*-hook is made on the same side of the stems as the *s*-circle, (30,) as shown in the above table and the following diagram; that is, on the upper side of *k* and *g*, and to the right of the other



straight stems, and always on the inner side of the curves. By holding up the *left* hand with the fore-finger bent into a hook, and bearing in mind that *left*

begins with *L*, it is easy for the learner to remember on which side of the straight stems the *l*-hook is placed.

50. The *l*-hook is not appended to the stems *l*, *m*, *n*, *r*, *ng*, *s*, *z*, or *mp*. For *sl* and *zl*, the circle is used; as, *scal*. 6 It is appended to *sh*, and *zh* only, when they are made upward, and then only when joined to other stems; as, official  *Zhl* rarely, if ever, occurs in English words. The same hook, applied to the liquids *l*, *m*, *n*, and straight *r*, is used to express *w*, on account of their more frequent occurrence with it than with *l* (see 43). In this case the compound sign does not express a coalesced sound, like *pl*, &c., but the hook is *w* and the stem is *l*, *m*, &c., with a vowel between them. When the hook is on the lower side of straight *r*, the whole stem is used for *h* (24).

51. The stems with the *l*-hook being but *one* sound, are vocalized as if the hook had not been used; as, *ape* , *able* ; *fye* , *fly* ; *glass* ; *eagle* . Since this compound stem forms but one sound, if a vowel be distinctly heard between a consonant and its following *l*, the consonant should not be hooked, but the stem *l* should be written; thus, *blow* is written , and *below* . As we write only by sound, words like *subtile*, *local*, &c., are written with the hooks, *tl*, *kl*, &c. Where *mp* is followed by *l*, it is generally more convenient to write the *mp* stem, and then *l*, instead of *m* and then *pl*. The *l*-hook generally unites with other stems with great facility, but if it should not, the hook need not be made with accuracy; as, *reply*  *explore*  *displace* . It is sometimes more convenient to use the stem *l*, as, *acces-*

sible —  or a stem may be struck, and the hook appended, after finishing the whole skeleton ; as revel, first written  and then 

EXERCISE XII.

Play, glass, title, couple, clash, oracle, chiefly, regal, possible, reflex, eagle, April, example, local, bible, flush, partial, peaceful.

A close and cloudy day. Classical language displays high mental powers. When the flowers are in bloom and the sky clear, I will cull a bouquet for you. At twelve o'clock, in the day, the glories of the blazing sun partially dazzle the eyes, but by viewing him with a smoky glass, his noble disk is clearly observable.

On Fame.—We know of no easy and smooth road to fame, and her disciple should necessarily look for plenty of plagues and annoyances in the way. Few or no blooming flowers on his path display sweet colours to please the eye ; no warblers pour forth melodious voices to the listening ear. One thing and but one, if possible, will totally occupy all his senses ;—the applause of his fellows. What advantage or what bliss does the follower of fame derive by all his toil ? Clearly he may be able to acquire a title to fame ; he may excel all people in his special purpose ; but since his aim was a single thing, he necessarily acquires scarcely anything else. And when at length the full blaze of public applause dazzles his eye, he sees what a bubble all the glory is. The same time partially given to charitable works, which people have chiefly given to such lofty aspirings, would change the face of the world, and fill it with peace and happiness, in place of making it the Babel of quarrelling tongues, and filling it with the shameful evils of war. If this unhappy class of people would but recollect and believe the saying in the Bible, “all the glories of the earth are vanity,” and would take seasonable advice to flee the pleasing bubble, they would save themselves many tears and sorrows ; and they would have time

enough to give to useful works, which would bless in place of demoralizing humanity.

Idleness.—Idleness is a plague to the scholar, and a hideous plague it is; for unless he applies himself closely to his books, he loses all claim to the applause of his family or his official superior. It is shameful; for he should recollect his family has a right to look for something useful in him to repay them for care and anxiety. 'Tis unreasonable; for, unless he give up his evil way and do his duty faithfully, no blessing, no reward awaits him, but he is displeasing to his class-fellows, to himself, and to all people. Finally, it is awful; for idle habits are apt to become worse, and the evil one

“Always mischief seeks
For idle youth to do.”

But the scholar who assiduously applies himself to work, will oblige him who teaches him, and please all people who know him. He will have a title to the applause of the worthy, and will possess an inexhaustible store of mental riches, with which to bless the society in which he moves, while he improves and advances his own happiness.

SECTION II.—ON THE R-HOOK SERIES.

TABLE.

↙ pr	↑ tr	↗ chr	↖ kr
↙ br	↑ dr	↗ jr	↖ gr
↘ fr	) thr	↘ shr	
↘ vr	) thr	↘ zhr	
↪ mr	↪ nr		

52. The *r*-hook is made upon the opposite side of the straight stems from the *l*-hook side; that is, on the lower side of *k* and *g*, and to the left of the others, as the following diagram shows.



By holding up the right hand with the fore-finger bent, and observing that *right* begins with R, the side for this hook is easily remembered. (See 42.) The *r*-hook is not added to *l*, *r*, *ng*, *s*, or *z*, the two last being joined to *r* by the circle; as, *sir* ʁ

53. Since the beginning of most curves is occupied by the *l*-hook, the union of *m*, *n*, *sh*, *f*, *th*, with *r*, is represented in the following manner: *m* and *n* with the hook are made heavy for *mr* and *nr*; as, *comer* ʁ, *finer* ʁ. The hook is added to *sh* and *zh* when made downward only, for *shr* and *zhr*; as, *measure* ʁ (50.) The stems for *f*, *v*, *th*, and *th*, are inverted, and the hook attached to them. Thus, *coffer* ʁ, *mover* ʁ, *brother* ʁ.

54. The remarks on vocalizing the *l*-hook stems (44) will equally apply to the *r*-hook stems; keeping especially in view, that the hooked stem is the representative of one compound sound, without an intervening vowel. Where the natural vowel *uh* is heard between a consonant and *r*, the hook may be used; as, *person* ʁ. If *gr* or *kr*, follow *s* in the middle of a word, especially after *dis*, the

circle is put on the right side, and the *gr* or *kr* struck without a hook; as,  disagree.

A curved stem written twice its usual length expresses the addition of heavy *thr*; as,  mother. In like manner father, neither, another, &c., the two last being distinguished by position above or on the line.

EXERCISE XIII.

(52—54.)—Praise, pressure, bridge, trial, trim, mastery, drum, teacher, church, journal, criminal, curtail, describe, eagerness, disgrace, Friday, mover, clever, converse, thrive, neither, father, brother, wisher, fisher, leisure, plumber, armour, honourable, fatter, Peter, believer, tighter, apprehender, appropriate, preliminary, transfer.

Imaginary evils may terrify as deeply as real, perhaps worse. The barometer foretells falling weather. A brief, precise, and comprehensive letter shows a mastery over language in the writer. Pride goes before a fall. A person may acquire passable views of the Creator in the visible works of the universe, but the Eternal Triune is to be seen solely in the Bible.

The Lion and the Frog. A Fable.—A lion hearing an odd hollow voice, and seeing nobody, quickly rose up, and perceiving the awful noise continue, he quaked with trembling fear. At length seeing a frog crawl out of the water, and observing that the noise was nothing but the croaking of such a puny animal, he rushes up to it, and in the heat of anger mashes it to pieces with his paws.—What appears contrary to the usual ways of nature, may, if unlooked for and inexplicable, alarm those of courage and power, as well as the timorous and feeble.

E Pluribus Unum.—A father desirous of showing his sons the importance, or rather the necessity, of unity with each other, brings a bundle of sticks and proposes to them to try and break it. They enter on the task with alacrity, and persist in the trial

for a long time before relinquishing it, when at length, in utter despair, they threw the bundle on the floor, pronouncing it impossible to sever it. The father, gravely drawing out one stick at a time, to the surprise of all, broke each one singly throughout the bundle. "See, my sons," said he, "so long as you keep together and are true to each other, one proves a prop to the other, and perhaps nothing will be able to injure you; the tighter and firmer you cleave together, the smoother will be your progress through life; while if you differ and disagree, you either disturb or abridge your term of well-being and happiness."

We may trace an important lesson in this trifling fable, referring to the happiness of this our Republic of North America. We prize our liberty, our free institutes; and well may we treasure them as a truly noble legacy of our forefathers; but if we desire to preserve them, we should ever recollect the above simple tale, and with it our brief but comprehensive motto, "*E pluribus unum.*"

Demosthenes.—The youthful Demosthenes was a lover of the free empire of Greece, and as he grew up, was desirous of delivering his people out of the grasp of tyranny. His eagle eye perceiving the powers of oratory, he threw himself into its embrace in order to procure influence over the people. But, as the annals of Greece inform us, he was given to stuttering, pronouncing the rolling R miserably, and had an ugly custom of shrugging one shoulder in declaiming. Hence his early essay was a total failure. But he pursued his purpose with ardour, resolving to conquer his deficiencies, and yet become an orator. Proceeding to the sea-shore, he practised delivering addresses above the roar of the breakers, to accustom himself to the clamour of a popular assembly. At another time filling his mouth with pebbles, he walks quickly up a hill, speaking all the while, in order to utter each syllable audibly and properly. To acquire forcible gesture, he practised for hours together before a looking-glass in his chamber. To obviate his way of shrugging his right shoulder, he hung a dagger over it, to pierce him when

making his customary shrug. By such simple exercises and persevering practice, he became the wonderful orator of Greece, and we persist in admiring him to this day, truly believing his speeches display a mastery over all others.

SECTION III.—ON THE L AND R-HOOKS PRECEDED BY S.

TABLE.

 spl	 stl	 schl	 skl
 sl			
 sfr	 smr	 snr	
 spr	 str	 schr	 skr
 sbr	 sdr	 sjr	 sgr

55. When *s* precedes a compound consonant of the *pl* or *pr* series, the circle is made smaller and more oval than usual, and is included within the hook, as in the three upper lines of the table, except for the *straight* stems of the *pr* series, as in the two last lines. For these last, the circle is written without a hook on the opposite side of the stems from the position of the circle on the simple stems; as, sup , supper . The heavy stems of the *s-pl* series and some of the *s-pr* series are omitted; as, *s-bl*, *s-dl*, *s-jl*, *s-gl*, *s-vl*, *s-vr*, *s-thr*; they may be supplied by the student. The *spr* series may also be used between two straight stems in the same direction, nor can they be confounded with the *s-circle* because they are on the opposite side; as,  dusty,  destroy. In like manner prosperity, excursive, &c.

56. These combinations are vocalized in accordance with the rules for vocalizing skeletons with the *s*-circle, (33,) and those of the *pl* and *pr* series; as, sad , saddle , sadder ; spy , supply , spry ; civilize , sickle . In reading, the circle is read first, then the vowel, if one precede the compound consonant; thirdly, the compound consonant with its following vowel. When long *s* is to be used see under (34). The *st*-loop being viewed as a lengthened *s*, may be employed with the *pr* series by writing it on the same side of the straight stems as the circle in *spr*, *str*, &c.; thus,  stage,  stager. In like manner stopper, stoker, &c. A few words beginning with *ins* followed by *spr*, *str*, or *skr*, are written by making a small hook and then the *s*-circle on the *r*-hook side of the stem; as,  inscribe.

EXERCISE XIV.

Supple, subtile, supply, sickle, sable, sidle, swivel, sapper, suitor, sicker, sober, cider, simmer, sooner, secrecy, subtilty, set, settle, setter, straws, scratch, separator, strangely, consider, strength, sturdy, supplied, struggle, stronger, icicle, streaming, supremacy, superficial.

On Seriousness and Sobriety.—Nothing noble is to be had but with seriousness and soberness. A sober person seeks to weigh the true value of things and to lay no stress on trifles, but rather on what is important. Nothing perhaps strikes us as so strange and foolish as to observe people serious about trifles, and trifling with serious things. Society suffers considerably by the trifler, who flees sobriety and seriousness, and would sooner have folly to rule supreme. Supplied with straws to play with, he suffers the stream of life to flow away, until death puts in his sickle,

and separates the string of life. Now is no time for succour or escape. He strikes with strength and unerring aim; strips him of all his pleas, strews his hopes into the air, and a struggle closes his career. It is both untrue and strange to construe seriousness into sadness, or to consider sobriety the same as unhappiness; for it is scarcely possible to be properly gay or truly happy, unless we know how and when to be serious and sober.

Never trust a prosperous state too much, lest it be instrumental in bringing you to the deeper misery. It is apt to subject your senses to a stupor, and produce a dizziness which will make you stagger beneath its influences. If you acknowledge the Bible as your instructor, you may welcome prosperous times with the stouter heart, because you inscribe humility on your banner. An humble frame of heart is the best to receive a prosperous state, because it knows how to improve it.

SECTION IV.—ON THE L AND R-HOOK WORD-SIGNS.

TABLE.

R	L
\ princip al le	\ re-member † tell, till
‡ truth	‡ dear
\ from	— { call difficult-y
‡ sure	) pleasure
) three	) full
— care	) influential
) nor	{ Mr, remark more

57. *Call, Mr, remark, and nor* are written above the

line, the rest touching the line. Beside *cl* and *mr* signifying two words according as they are above or on the line, some of the signs stand for two words in the same place; as, *br* for member and remember, *cl* for difficult and for difficulty. For additions to the word-signs, see the observations under (40). The compound *bl* may be added to the word-sign of remark, for remarkable. In like manner *shl* added to *n* above the line expresses influential, because *ns* so written is the word-sign for influence (47).

EXERCISE XV.

Anonymous Works.—Authors of character, who take pleasure in concealing their names, seem superior to fame. Producing remarkable and yet nameless works, is like exercising charity with secrecy. There is an air of self-sacrifice in it, which people wonder at. But the truth is, the principal object in doing so is to add to their already acknowledged celebrity; for authors are surely shrewd enough to remark the very curious principle in our nature, which prefers mystery to simple truth. But some writers have carried their measures rather too far, for while we possess and admire their works, their names are for ever buried. Thus, every name given to the author of Junius's Letters is more or less imaginary, and it will be very difficult or impossible to discover his name. Such writers ought to take care to leave sure marks by which to tell their names, or they may miss what they're aiming for. However, each and every author of this class should remember one thing: viz., notoriety and honourable fame differ very much from each other, and to throw a veil of mystery over a passable work transfers no true fame to it, but only a temporary notoriety.

To hear people tell one another, 'Mr. this or Mr. the other is

the author of such a work, may possibly flatter the true author in life, and perhaps till death; but what should he care for it in the grave? Will it call up pleasure from the tomb, unless his work had been influential in relieving distress or in drawing others from evil to piety? To write for the welfare of others, and care nothing for fame in so doing, will be more available at the last day for one's own eternal welfare.

The Dog and his Shadow.—A dog crossing a clear stream with his mouth full of flesh, remarked his shadow in the water, and being sure it was another dog carrying another piece of flesh, he greedily sprang at it, thinking to catch more; but in doing so, the piece he already had fell into the water and sank irrecoverably to the bottom. Principles of the fable. Acknowledge when you have enough and care for no more; nor envy others their own property, but rather feel a pleasure in their being prosperous.

Knowledge.—Knowledge is a treasure of which mental labour is the key. It is a sort of pleasure, as is acknowledged by the desire which each one has to increase the stock of ideas which he already possesses. We always rejoice in pursuing and acquiring knowledge, and grieve when we cease to remember what we have pursued. But knowledge becomes only folly when it ceases to acknowledge common sense for its guide. In seeking for it, your principal aim should be truth, and remember above all things to try and comprehend your own self. Enter into your own bosom, and freely confer with your feelings and views. Mark carefully, and flee from everything you observe to be wrong, and with equal care consider and claim whatever you perceive to be right and proper. Such an every-day search into our own bosoms, with a resolve to break off from every evil way, will surely fill our cup full of true pleasure; nor only so, but if it proceed from a principle of faith, it will afford us a sure hope of future and eternal happiness.

The Fox and the Crow.—A crow snatching a piece of cheese

from a window flew up into a tree with it; which a fox remarking, came and sat below, and sought to flatter the crow. "In truth," said he, "I take more and more pleasure in looking at you, every time I see you; your feathers are all so remarkably white, such as I never remember to have seen before. Ah! what a noble shape and graceful form! Why, every member of your body is perfect beauty. You surely have a very sweet voice. If it be only half as sweet as your personal features, there's no warbler which may compare with you." The crow swallowed everything he said, till she reeled for very pleasure, and striving to prove to the fox the superiority of her voice, she set up a cawing song, when of course the cheese fell from her mouth. This being precisely what Mr. fox was waiting for, he sprang at it, and carried it off in a twinkling, laughing at the easy credulity of the crow.

Remember this moral. Flattery may impoverish you, if you drink it in too greedily.

SECTION V.—ON A PECULIAR VOCALIZATION OF THE PL AND PR SERIES.

58. It was stated (48, 51) that consonants united with the liquids *l* and *r* into one sound, expressed by initial hooks to the stems, that no vowels can come between them, except the natural vowel, and that when any other vowel intervenes, the stems *p* and *l* must be written in full. But the stems of the *pl* and *pr* series are too useful, and the occurrence of *l* or *r* after other consonants is too frequent to allow of so limited an application, and therefore a peculiar system of vocalization has been applied to them, which represents a vowel coming between a con-

sonant and the following liquid. It is also applicable to halved stems. (Chap. VIII.)

59. The dot vowels are represented by very small circles similarly put in three positions near a stem; the long vowels being put on the left of the inclined stems and above the horizontals; as, dark ; the short vowels to the right of the inclined and below the horizontals; as, till . When it is inconvenient to write the circles on the side of the stem indicated, they may be put on either side, whether long or short vowels; as,  parallel.

60. The dash vowels and compound vowels, written in their usual form, are struck through the stem; as, during , gold  require . But if it should interfere with a circle or hook, it may be made *near* the beginning of the stem for a 1st place vowel, and near the end for a 3d place vowel; as, call . The student should employ this method of vocalizing the *pl* and *pr* series with great caution.

EXERCISE XVI.

Averse, nerve, careless, parley, gulf, cursive, moral, galvanism, peaceful, terminate, director, corroborate, Charles, delegate, corset, narrative, fulfil, culture, pulsative, corner, charger, Turk, pilgrim, tolerable, northerner, normal, gurgle.

Philosophical Subjects.—Among the wonders of the day is the progress of chemical and physical science. While we employ galvanism to terminate paralysis and sundry other diseases of the body, we galvanize mental energy in hurling ideas through the telegraph. Employing the microscope to enlarge the minutest objects, the telescope is raised to bring hither the stars from

above, and terminate space in the universe. The barometer weighs the air encircling the globe, and the thermometer shows its ever varying temperature. Chemistry discovers the pearl in the oyster and the shell itself to be merely other forms of chalk and marble; it shows the living covering of the soil, tree, and shrub and flower to be composed of charcoal, a black solid, of water, a clear liquid, and of ammonia, an invisible and odorous gas, together with a trifling weight of mineral bodies, such as sulphur, pearlash, &c.

Forming Character.—It is said with truth, character is essential to success in life. He therefore who seeks to form it in order to occupy a high place in society should never shrink from performing the severest duties. Before all things else, he should acquire a firm control over himself, correcting defects, wherever and whenever he discovers them, and endeavouring to replace them with qualities which may charm every beholder. Nor dare he murmur at the difficulties and enormous labour which his strife calls for, because they are far from insuperable, and only appear so to his eager desires. Few, and probably no, characters are so incorrigible, but they will sooner or later be influenced by careful and persevering endeavours. Mere fame, however, should never be the object, unless based on moral worth, for the former is delusive and strife for it culpable, whereas with moral worth inclusive, true fame may garnish the life of one person, and reflect both gracefully and favourably on his fellow creatures.

CHAPTER VII.

ON STEMS WITH FINAL HOOKS.

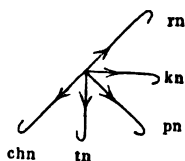
61. SINCE the hooked stems are made with nearly the same facility as the simple stems, and since the beginnings of the simple stems are occupied by the *l* and *r*-hooks, the ends of the stems receive hooks, to signify the addition, either of the frequent sound *n*, or of the common termination *shn*, (tion.) The use of a hook for *shn* is arbitrary; of one for *n* less so, because the preceding consonant frequently coalesces with *n* to form a compound sound without an intervening vowel, except a slight sound of the natural vowel; as open, pronounced *opn*.

SECTION I.—ON THE N-HOOK SERIES.

TABLE.

↘ pn	┆ tn	↗ chn	→ kn
↘ bn	┆ dn	↗ jn	→ gn
↘ fn	(thn) sn	↗ shn	↘ pns
↘ vn	(thn) zn	↗ zhn	┆ tnses
— mn	↗ ln	↘ rn	↘ nn
			↘ fns

62. The *n*-hook is made at the end of the stems, on the opposite side of the straight stems from the *s*-circle, and on the same side as the *r*-hook, as shown in the following diagram. It is always made on the inside of the curves. Downward *ln*, and upward *sh-n* are only used in



combination with other stems, but the former is rarely, if ever, required. When *ch-n* and upward *r-n* stand alone they must be made at the angles indicated in (29), but in union with other stems the angle is unimportant.

An *s*-circle is made within the hook on the curved stems; as, fans. A simple circle is made on the straight stems; as, pains, which is easily distinguished from pace . By doubling the sign of the circle it represents *n*ses; as, tenses. (See fans, pains, and tenses, in the table.)

A small or large loop made on the *n*-hook side of a straight stem indicates the terminal sound *nst* or *nstr*; thus,  chanced,  punster. (Compare these with *chaste* and *blister* in (36 and 37).)

63. These stems are vocalized as if the *n*-hook had not been used; but a third place vowel coming on the side of the hook is put outside of it; as, even , than , turn , tune . If a vowel follow final *n*, the long *n* must be used; as, penny , or for convenience in writing; as,  expensive.

EXERCISE XVII.

Pain, bone, contain, sudden, chin, engine, weaken, cane, organ, coffin, heaven, thin, within, assign, zone, shine, villain, sullen, concern, adorn, human, renown.

Usher, shrine, machine, lean, adorn, iron, turn, machinery, mention, reign, herein, wherein, concerning.

Expense, expensive, thence, penitence, opulence, chances, experience, quickens, examines, quickness, examiner.

Plan, green, glance, impugn, compliance, throne, occurrences, sovereign, restrain, spurn, spleen, govern, appertains, enliven, dozen, incline, pronouns, learning, hearken, impatience, organize, temperance, children.

Danced, canst, pranced, spinster, against, distanced, entranced, chanced.

Temperance.—It were vain to deny the prevalence of intemperance, and various means and plans are thrown out with the design of conquering and diminishing it. Yet none of them are comprehensive enough, simply because people view the subject mainly with reference to excessive drinking. The scenes arising from this source are too plain to the eye and too full of pain to the beholder to venture an apology for it. It seems as if the poor sot could scarcely refrain from indulgence in his besetting sin, altho' stricken by disease, altho' his brain is reeling with insane fancies, altho' his renown is on the wane or possibly gone for ever, and altho' his wife and children, bemoaning their sad destiny, weep an ocean of brine. But however deplorable the evils of such intemperance, those which spring from never restraining the license of the tongue, equally deserve our ban, but the voice is too rarely raised against them. There seems to be in us an indwelling love of slander, which entwines itself with our feelings, and is the bane of society. Every one should carefully prune such excrescences, and never speak evil of others unless in extreme cases. Also, "nil de mortuis nisi bonum" is a wise, even if it be a heathen maxim.

But above all, to restrain our evil lusts, anger, jealousy, envy, revenge, &c., is at least equally important, perhaps more so, because the free indulgence in these is shown to be the source of most of the calamities which have befallen the human family. Begin your assay at self-culture by governing the tongue, and then, it is spoken within the truth to say, in nine cases out of ten, you will govern all your evil propensities.

SECTION II.—ON THE N-HOOK WORD-SIGNS.

TABLE.

↘ upon	⌋ between	↗ can
↘ been	⌋ done	↗ again
↪ phonography	(then	↪ opinion
⌒ alone	⌒ general-ly	

64. *Opinion* is written above the line, and the rest touching the line. *Man* and *men* may be distinguished from each other by writing the latter above and the former on the line. Additions may be made to the word-signs; thus by attaching *k* or upward *r* to the *n*-hook of the sign for phonography, it expresses phonographic or phonographer.

EXERCISE XVIII.

Rumour often tells false tales. Time and tide wait for no man. When ignorance is bliss, 'twere folly to be wise. A wise man knows his own ignorance; a fool knows everything in his own opinion. The tear of true penitence falls before the throne of mercy and brings its own relief. Phonographic writers gene-

rally have full confidence in the triumph of Phonography; but their opinion alone upon its success can scarcely effect it; and much more remains to be done than has been done. No man's head aches while he consoles another. If it be difficult to determine a question of right between mine and thine, pluck up moral courage and then try again.

The Goat and the Lion.—A lion perceiving a goat upon a high craggy eminence, where it would have been vain for him to try and reach him, said to him, "What pleasure can you take in springing from one precipice to another all day, when some mischance may happen to you every minute? You ought to come down here on the plain, where there is plenty of green grass and fine sweet herbs." "Why," replies the goat, "I think your opinion is right, but then you look so very hungry and designing; and to tell you the truth I would rather keep my person safe here and nibble my mean rock herbage, than glean danger near your jaws."

The Evening Sun.—When the sun shines with his noon-day splendour, he dazzles and pains the feeble glance of man, for none can look upon him steadily with composure. But when he sinks quietly down the heavens at evening, he has been shorn of none of the beauty with which he shone at his meridian height, but only and alone of his intense brilliancy. He retains this beauty, and adds softer, mellower tones of colour, adorning the cloudy sky with purple fringe, and heightening the serene beauties of the green wood, the running stream, the open plain, and the mountain chain. Then he enlivens all organic beings, man, and animal, and flower; man turns aside from his daily labours to offer an evening song of praise; the feathery tribes tune their voices in utterance of thankfulness; flowers join with silence in the general strain of praise to the wonder-working Providence, who sustains and governs the whole.

Courage.—True courage has its origin in virtue. Animal fearlessness puts on the semblance of courage, and is often taken for

it, by nine out of ten among men; but the fallacy of this opinion has been shown by general experience, for prudence is equally essential to it. To attain true courage, enter upon nothing rashly, examine well what the issue is likely to be, and form your opinion before you begin. How can you then fear, if you have gone to work upon principle, and have done all you can do; or why should you feel a concern for consequences, which have been already weighed by you? In humble dependence upon the assistance of Heaven, go openly and with confidence to finish your plans. This simple faith alone, the dependence of children upon a Heavenly Father, will carry you safely through. Remember this truth, however, there is generally more true courage shown by a passive resistance to the scorn and sneers of men, than has ever been seen in any bodily defence whatsoever. True courage is by no means savage violence, nor a fool-hardy insensibleness to danger; nor a headstrong rashness to run suddenly into it; nor a burning frenzy broken loose from the governing power of reason; but it is a serene, firm determining, the courage of a man, but never the fierceness of a tiger.

SECTION III.—ON THE SHN-HOOK SERIES.

TABLE.

\ pshn	l tshn	/ chshn	— kshn
\ bshn	l dshn	/ jshn	— gshn
U fshn	U thshn	U sshn	U shshn
U vshn	U thshn	U zshn	U zhshn
∞ mshn	∞ lshn	∞ rshn	∞ nshn
			∞ ngshn
			∞ passions
			∞ effusions

65. The *shn*-hook is made at the end of the straight stems, on the same side as the s-circle. For all the curves, the hook is made twice the size of the *n*-hook. An s-circle is added to either by turning it within the hook. The stems are vocalized in the usual manner, but a third place vowel coming between a curve stem and its *shn*-hook is put within the hook, as, effusions; in the case of a straight stem, it is put without the hook, as, passions. See both in the table. The hook may be thickened a little for *zhn*. See effusions. The full forms of *sh* and *zh*, with *n*-hook, are often used after curved stems instead of the *shn*-hook, as, machine, situation. The *shn*-hook is sometimes employed in the middle of a word, as in national, visionary, impassionate, &c. The *shn*-hook added to the word-signs for object, subject, and represent (47) expresses, objection, subjection, and representation, the tick at the beginning of object being omitted as unnecessary.

66. *S-shn* at the end of words is represented by continuing the s-circle through the stem, and making a hook on the opposite side of it; as, position  It is rarely used in the middle of a word; as, positional, with an *l* joined to the hook. If the circle be made on the *n*-hook side of a stem, the *n* is embraced in the termination *ns-shn*; as, condensation  An *s* may be added to the *shn*; as, conversations .

67. This hook can be vocalized for a 1st and 2d place vowel only; for a 1st, by writing the vowel above or to the left of the hook; for a 2d place vowel, below or to

the fight of the hook ; as, position and condensation (above given).

EXERCISE XIX.

Option, ambition, station, condition, magician, selection, negation, derision, fashion, division, concession, illusion, revolution, ration, emotion, ammunition, unction. Patience, seditions, concessions, effusions, visions, missions, exertions, notions, consolations, objections.

Apprehension, resolution, conclusion, completion, attrition, creation, supplication, assumption, segregation, suppression, aversion, consideration, secretion, suspension, construction, representation.

National, executioner, organization, administration, proportion, appropriation, preparation, valuation, diminution, dimensions, hesitation, revelation, termination, visionary.

Compensation, composition, possession, position, opposition, disposition, dispensation, conversational, precision, processions, persuasion, imposition, physician, transitional, pronunciation, accusation, acquisition, civilization.

Concise Expressions.—Deviation from, or omission of, or addition to, truth, is neither more nor less than a lie. Be as slow in deliberation as the occasion may allow, but quick in execution, unless important objections oblige the contrary. Resolution and perseverance conquer all but impossible things. Nothing serves the promotion of knowledge more than uniform application and habits of close observation and attention. Proportion your alms to your condition, else, perhaps, your Maker may proportion your condition to your alms. Ambition is the occasion of seditions, confusion, and desolation, and arouses every evil emotion. Misrepresentation is shameful.

The Ass in the Lion's Skin.—An ass picking up a lion's skin, which had been thrown away, put it on ; and running into the woods and pastures began to bray, in imitation of the lion's

roar, which threw the flocks into terrible confusion. At length the owner came along and would have been struck with consternation also, but upon his listening more closely, he soon saw the illusion in the voice, and saw moreover, the ass's ears sticking out. With no hesitation he ran up to the ass and with his cudgel beat him severely, saying, "You fool, you have been the occasion of scaring the flocks, but I'll have you to know, although you look like a lion, yet you bray like an ass."

Application. Affectation will surely expose a man to derision in proportion to his assumptions.

Rustic Felicity.—Many are the pleasures of the farmer in his simple condition of life. He rises cheerfully to his daily vocation, which is a succession of strenuous exertions. Look into his dwelling, where a man's happiness generally lies. He has as fair a portion of domestic bliss, as much consolation in his children, as lively hopes of their happy condition in life to enliven and gladden his bosom, as imagination can picture in a more lofty station. A closer consideration of his joys and sorrows may possibly show his proportion of happiness to be higher. The rich man may sit down to a more sumptuous collation, but his appreciation of dainties experiences diminution from continued repetition; the labour of the plain farmer renders the provision of his table sweeter and less cloying to him. The one can summon more able physicians when suffering from indisposition, but their remedies scarcely restore his strength, broken by indulgence; the labour of the other having given a more healthy disposition of body, he has less occasion to employ the doctor's potions. A palace is none the sweeter for its polished walls, or the profusion of wealth adorning its construction; a cot none the less sweet for its seclusion among trees or its location upon the green floor of the plain or the rock-strewn hill-side.

In other things there can be no objection to saying there is equality between them. The sun shines with equal effusion of

warmth; the air blows with the same freshness; the flowers breathe equal fragrance upon both; in fine, they have an equal participation in all the beauties and blessings of creation.

Commerce.—The steam-engine is effecting most remarkable changes among the nations upon the whole earth's surface. Seizing the crude productions of the soil, of animals and of the mineral kingdom, it changes and improves them so as to furnish the requisitions of human desires and necessities, in every position and station. By steam these improved productions of manufactories are strewn among the people, and through national exchanges are thrown unto other kingdoms. The surplus, borne across the ocean by steam, becomes the possession of every foreign nation, even of those in positions far from the coast. A desire for the acquisition of wealth may be the governing principle, but it is a vain accusation against man to call such an emotion evil. It is the improper dispensation of riches, or a love of their undue accumulation, rather than their possession, which stains the name of man; and the disposition to attain wealth is rather due to a desire for the promotion of his own happiness. This emotion quickens him to brave every opposition to attain his object, inclines him to glean wealth from the very mouth of danger. The consequences of this are the extension of commerce over the globe. Religion follows in the train of commerce, contending against its evils, and thus while savage nations are blessed with civilization, both they and the heathen are put in possession of the sublime truths of the Gospel dispensation.

CHAPTER VIII.

ON THE HALF LENGTH STEMS.

68. THE sounds of *t* and *d* occur frequently in English, and often unite with preceding consonants without an intervening vowel, as in the words aimed, apt, hardened. To represent *t* or *d* following a consonant, the preceding simple and compound stems are written half their usual length. This contraction is less arbitrary than might at first be supposed, for beside the intimate union of *t* and *d* with a preceding consonant, these letters often appear to shorten its sound.

SECTION I.

69. When any of the simple or compound stems are made *half* their usual length, their form, thickness, and direction remaining the same, it expresses a *t* or *d* following the simple or compound consonant, even if a vowel intervene; exceptions, the stems *ng*, *mp*, and the consonant forms for *w* and *y*.

70. *L*, *r*, *m*, and *n*, are made heavy for a following *d* and light for *t*; as, made *Λ*, met *Λ*. Upward *l* is halved for *lt*, the downward *l* halved and made heavy for *ld*; both straight and curved *r* are halved for *rt*; the

downward curved *r* halved and made heavy for *rd*; as, let *ℓ*, old *ℓ*, exert *↘*, art *↘*, hard *↘*. When the *w*-hook stems are halved, they express the addition of either *t* or *d* to the liquids; as, *↘* went, *↘* wind.

74. In general the stems of whispered sounds (§ 8, 16), when halved, are followed by *t*, and those of spoken sounds by *d*; as, fate *↘*, viewed *↘*. But for the sake of brevity in writing, *t* is often added to the stem of a spoken, and *d* to that of a whispered sound; as, child *↘*, doubt *↘*. A *d* is almost always added to the past participle of a verb ending in *t*; as, parted *↘*. When stems with a final hook are halved, the hook may be thickened for *d*; as, constrained *↘*, constraint *↘*. S-circle and other additions, except the double circle, are made to the halved, in the same manner as to the full stems; as, fates *↘*, plan *↘*, planting *↘*, plants *↘*.

72. The halved stems, occupying only the space of half a full stem, follow the rules of accented vowel position, like the horizontals (22, 26), whether the halved stems be inclined, vertical, or horizontal; as, deed *ℓ*, dead *ℓ*, find *↘*, found *↘*, meeting *↘*, street *↘*. Halved stems are vocalized like full ones; but as the *t* or *d* is not written, a vowel preceding it is put to the halved stem, while one following it is put to the next joined stem; as, little *↘*, better *↘*.

73. There are two apparent variations in reading the halved stems, where there is a final hook or none; but in both cases, if there be *s* or *st* final, these are read last. Where there is no final hook, the order of reading is: 1, the stem with its preceding vowels, initial hooks, &c.;

2, the vowel following; 3, *t* or *d* understood; 4, final *s* or *st*, or the rest of the word, if any be present; Thus the words d-oub-t, v-iew-ed, fa-t-es, p-art-ed, b-e-tt-er, l-i-tt-le, d-ee-d-s, str-ee-t-s. Where there is a final hook, the order of reading is: 1, the stem and its precedents; 2, the following vowel; 3, *n* or *shn*-hook; 4, *t* or *d* understood; 5, *s*-circle and the rest, if any. Thus, f-i-n-d, pl-a-n-t-ing, pl-a-n-t-s, constr-ai-n-t.

74. The stem *t* or *d* should be used instead of halving the preceding stem:—1. When a vowel follows *t* or *d* at the end of a word; as, guilt —, guilty —| 2. When the halved stem in a skeleton cannot be readily vocalized, especially when a third place vowel follows the halved stem; as, patter ∟, and not ✓ 3. When the halved stem does not make a distinct angle with the full stem to which it would be united; as, minute ∟, not ∟ 4. When a spoken follows a whispered sound or the reverse in words of two consonants, the last of which is a *t* or *d*; as, ∟ pate, ∟ paid; but when the straight stems *p*, *t*, *ch*, *k*, *r* (light or heavy), are thus halved, they should always be vocalized, to avoid confounding them with the vowel word-signs. 5. To distinguish words which would have similar skeletons, some are written half length, and some with a full *t* or *d*; as, pained ∟, append ∟ 6. When one or both *t* and *d* occur three times in succession, one is generally written of full size and the other two half-sized, close to the former; as, attitude .ll.

EXERCISE XX.

Spite, dispute, better, beautiful, committed, deed, afforded, aged, insects, fight, soft, saved, observed, thought. East, consists, used, wisdom, wished, lately, delight, old, solid, part, heard, soured, omits, mad, consumed, cents, need, sand.

Replied, blood, troubled, treat, flight, agreed, glide, straight, effort, threat, titled, dried, honoured, hammered, shirts, dreadfully, secrets, covered, considered.

Opened, event, plant, transient, printing, found, frequent, present, flints, mind, constraint, temperament, contents, grand, correspondence, learned, returned, stand, patient, cautioned.

Short Sentences.—Hate begets hatred. It is better to live on a little than outlive a quantity. Seek wisdom, and you will certainly find her. There may be wit in picking a lock, but it is wisdom to let it alone. Lawyers' gowns are lined with the folly of their clients. Who makes no efforts will never build a three-storied house. A soft and kind answer turns away wrath. Kindness melts a hard and ice-cold heart. Either be silent concerning the absent, or speak as a friend.

The Fox and the Grapes.—A very hungry fox happened to get into a vineyard, where there hung bunches of beautiful ripe grapes; but being trained high up the trellis, he leaped till he was quite tired with the efforts, and yet was unable to reach one of them. "Well," said he, "let who will take them, I see they are green and tart, so I will even let such sour things alone."

MAB, QUEEN OF THE FAIRIES.—*Shakspeare.*

She is fancy's midwife ; and she comes
In shape no bigger than an agate stone
On the fore-finger of an alderman,
Drawn by a team of little atomies
Athwart men's noses, as they lie asleep.
Her wagon spokes, made of long spinners' legs ;
The cover, of the wings of a grasshopper ;
The traces, of a little spider's web ;
The collars, of the moonshine's watery beams ;
Her whip, of cricket's bone ; the lash, of film ;
Her wagoner, a small gray-coated gnat ;
Her chariot is an empty hazel-nut,
Made by the joiner squirrel, or old grub,
Time out o' mind the fairies' coach-makers.
And in this way she gallops, night by night,
Through lovers' brains, and then they dream of love ;
O'er lawyer's fingers, who straight dream of fees ;
O'er ladies' lips, who straight on kisses dream ;
And sometimes comes she with a tithe pig's tail,
Tickling the parson, as he lies asleep ;
Then dreams he of another benefice.
Sometimes she driveth o'er a soldier's neck,
And then dreams he of cutting foreign throats,
Of breaches, Spanish blades ; and then anon
Drums in his ears ; at which he starts and wakes,
And being thus frightened, swears a prayer or two
And sleeps again.

SECTION II.—ON THE HALF-LENGTH WORD-SIGNS.

TABLE.

<i>prt</i> ^ { particular opportunity	<i>kt</i> — { quite could	<i>nt</i> ^ { not nature
<i>sprt</i> ^ spirit	<i>kld</i> ← called	<i>wnt</i> ~ went
<i>ld</i> ↑ told	<i>knt</i> → { cannot account	<i>nd</i> ~ under
<i>trd</i> ↑ toward	<i>lrd</i> ← according	<i>mt</i> ^ might
<i>ft</i> \ after	<i>gd</i> — { God good	<i>md</i> ^ immediately
<i>tht</i> ({ that without	<i>rd</i> \ { Lord word	
<i>tht</i> (thought	<i>grt</i> ← great	<i>wrd</i> / world
<i>st</i>) establish	<i>jnt</i> / { gentlemen gentleman	✓ forward
<i>shrt</i> / short		✓ natural

75. The same stem is used for each of the two words enclosed by brackets, and is written *above* the line for the upper word, and *on* the line for the lower word in each of the 8 pair. The stems of 7 other words (spirit, thought, short, called, according, might, and immediately) are written above the line. The remaining 8 (told, toward, after, establish, great, went, under, world) are written on the line. *S*, *st*, *ing*, &c., may be appended to the word-signs; thus, from *nature* by appending an *l* to form *natural*, and from this may be readily written *naturalize*, *naturalist*, and *naturalization*. The words *forward* and *natural* are put in the table as convenient contractions.

EXERCISE XXI.

Short Sentences.—The flock and not the fleece ought to be the object of the shepherd's care. As no one is without his faults, so few want good parts. A good word is as easily uttered as a bad one. One mild word quenches more heat than a bucket of water. It is good to begin well, but better to end well. Bear and forbear is a short and good sentence. Use soft words and hard arguments. To have a contented spirit is not to want a little more. Knowledge of God and learning our own spirit are the perfection of wisdom. Let a youth wait till he is called to speak, or he might be thought quite too forward.

Nature and Spirit.—The natural and spiritual world are not identical. The former is physical nature, immediately visible and tangible; the latter includes thought or mind as a part of its nature, and cannot be touched or beheld. Mere mind however cannot be called the world of spirit, because it is only a part of it; but the soul of man constitutes that world, embracing the elements of faith, hope, and charity; faith in the revealed word of God, hope looking forward towards eternity, and love to God and to all mankind.

Great Cry and Little Wool.—The mountains were represented to be in labour, and accordingly uttered dreadful groans. A great many people immediately collected from far and near, and came toward them to have an opportunity of witnessing what kind of object would be brought forth. After waiting a long time without seeing anything of particular wonder, at length out crept a little mouse.

The Man and the Lion.—A man meeting a lion one day, they talked together on a good many subjects, without much difference of opinion. After a good while, however, a dispute happened to arise on account of the alleged superiority of a man over a lion; and for want of a better argument, the man told the lion to look toward a sculptured group, representing a man striding over a vanquished lion. He went to look at it, and im-

mediately replied, "That is all very well, but if the lions could be sculptors, you would see the lion standing over the man."

Future Rewards and Punishments.—The word of God teaches us that after death we enter upon another condition of existence, where we shall give account of all the acts of our lives, whether good or evil, and that we shall be rewarded or punished accordingly. We are further told, that the main object of this life is to prepare for the following, and that without such preparation, we cannot expect future happiness. Now since we are subject to the Lord, we should use particular pains to embrace every opportunity of acting toward God and our fellow-man, according to the teachings of his word and Spirit; and since life is short, and judgment follows after death, we cannot be too eager in our endeavours to establish habits of goodness and godliness, without which we certainly know that we cannot see God. Without hiding our light under a bushel, we should represent to the world our principles by our practice; and should cultivate, above all, that excellent gift of charity, without which our goodness is apparent and not real. Let this idea ever lead and guide us, that the eye of the Highest is over all our acts, and words, and thoughts. Let it be written in our hearts, heard in our words, and beheld in every action of our life.

The Absent Man.—The absent man comes down in the morning and opens his door to go out, but shuts it again, because he finds he has his night-cap on under his hat, that he is not half shaved, that he has not been particular to put his sword on his left side, that his pants are too short, having rolled them up to put his stockings on, that his shirt is on the outside of his clothes. Going into the street, he whips into a coach, thinking it his own establishment, and the driver rattles off, supposes he carries the gentleman that owns it. As soon as it stops, he immediately jumps out, flies into the house, and runs all over it with great familiarity, fancying it to be his own. The owner comes in a short time after, when the former rises to receive him in a gentle-

manly manner, and motions him toward a chair, desiring him to sit down. The gentleman of the house cannot comprehend the freedom of his visiter, and the other is equally unable to account for it. The one cannot account for the other's staying so long, until at length an opportunity offers for broaching the object of the visit, when the absent man discovers he is under a mistake, begs a thousand pardons, and goes home. In writing on any subject, he flings the sand into the ink, and the ink on the paper; and when he wishes to be very particular, he writes the address, "My lord," to his farmer, and "My good Tom," to a nobleman. His eyes are open, without seeing the world around him; his ears are open without his hearing. He is, in short, a capital subject to laugh at.

CHAPTER IX.

ON SPECIAL CONTRACTIONS AND ABBREVIATIONS.

76. THE forms of *s*, initial and final hooks, and halved stems, are contracted methods of writing, admitting of general application and perfect vocalization. But since phonography seeks the greatest degree of abbreviation consistent with legibility, there are some special methods of contraction provided for this purpose, although they need not be necessarily employed. Thus some prefixes and affixes, derived chiefly from the Latin, of frequent occurrence but of inconvenient length, may be expressed by a simple stem or mark. The list of word-signs may be extended by giving them a third position through or below the line of writing. Lastly, since the removal of the pen from the paper in writing two successive words, is attended with loss of time, several well-known skeletons may be joined into a phrase, without impairing legibility.

SECTION I.—ON THE PREFIXES AND AFFIXES.

77. The prefix *com*, *con*, and the affix *ing* were introduced in a former part of the work on account of their very general occurrence. *Accom* is expressed by a heavy dot at the commencement of the skeleton, as,  accompany; *incom*, *incon*, by the stem *n* above the skeleton, as, ; *inconsiderate*; *uncom*, *uncon* by the same

on the line, as,  uncommon; *discom*, *discon* by the stem *d* before the skeleton, as,  discontent; the same sign is also used for dis-interested , and its variants; *recom*, *recon*, *recog* by straight *r*, as,  recommend; *irrecon* by curved *r*, as,  irreconcilable; *magna*, *magni* by *m* above the skeleton, as,  magnify; *inter*, *intro* by *nt* near the following stem, as,  introduce; *circum* by a small circle before the next stem, as,  circumstances; *fore* and *for* by *f*, as,  forget.

The affixes are written near the preceding skeleton. The termination *ly* is expressed by the stem *l*, as,  meanly, but it is generally more convenient to join it, as,  seemly; *bility* by *b*, as,  liability; *ship* by *sh*, as,  ladyship, but it is sometimes more convenient to write it in full, as,  worship. *Self* is used both as a prefix and affix, by writing a small circle near the skeleton; as,  selfish;  myself; the affix *selves* by a double circle;  themselves. The small circle may also be used for *soever*, without any danger of its clashing with self; as,  whensoever.

Syllables of a similar sound to the prefixes may be used in their stead; as those for *inter* and *incom* in the words *enterprise* and *incumbent*.

A word-sign may likewise be employed as a prefix or affix; as,  advantageous. In like manner the words hereafter, therefore, &c., may be briefly written.

The word-sign for *under* may be joined to the much used words *understand*, &c.; as,  understood. So also the prefix *inter* is joined in *interest*; as,  interesting.

78. When a skeleton is too long or inconveniently made, it may be divided into parts. Thus in the words noncommissioned, nonessential, &c., the *non* is made separately. The word practicable is also divided into two parts, as, pract-icable. In the words atonement, refinement, &c., the half-sized *ment* may be disjoined, so as to allow the use of the *n*-hook in the preceding part of the word.

When *p* occurs between *m* and *t*, *k* between *ng* and *s* or *z* or *sh*, or when *t* is between *s* and another consonant, the *p*, *k*, and *t* may be omitted; thus we may write *limt* for *limped*, *angshus* for *anxious*, *distingshn* for *distinction*, *resless* for *restless*, *pospone* for *postpone*, &c.

79. *The* being the most frequent word in the English language is usually expressed by the dot, but as it is convenient to write it without lifting the pen, it is expressed by a short slanting stroke joined to the preceding stem, as, > for *the*, ^ on *the*, J into *the*, &c.

The connecting phrase *of the* expressing the possessive case is indicated by writing the words between which it occurs near to each other, as, |.^c day of the week.

EXERCISE XXII.

Look well before you undertake an enterprise. Magnificent entertainments are often accompanied by inconsiderate expenditure, and although they may recommend themselves to those who are full of self-esteem, yet the world usually laughs at them, knowing that they are often irreconcilable with a man's circumstances, which they tend to circumscribe. There is every disadvantage attending them; they discommode the host, and produce discontent among his guests; there is no stability or durability in friendships formed by lavish outlay; and lastly, one of the

worst evils attending them is their inconsistency with a due preparation for a hereafter.

Self-praise is no recommendation. Learn to accommodate yourself to circumstances. Rather diminish than magnify another's faults. Circumstantial evidence should be cautiously entertained against human life. Be circumspect in all your ways. Surrender unconditionally if conquered in argument.

It is unconformable to truth to say that compassion, friendship, &c., are at bottom only selfishness in disguise, because it is we, ourselves, who feel pleasure or pain in the good or evil of others; for the meaning of self-love is, not that it is I who loves, but that I love myself. In self-love, a man, myself, is both the agent and the object; whereas, in benevolence, one man is the agent and another is the object of it. The one is wholly internal to one man and incommunicable to another; the other is unconfined to one individual, and is incomplete without a second.—*Hazlitt*.

If the earth be circumscribed at the equator, we obtain its greatest circumference, which is about 24,870 miles; a magnitude which we cannot term inconceivable, although we may not entertain a very distinct idea of it. Much more would the savage be unconscious of the fact, and unconvinced, in spite of your incontestable evidence. For unless tangible proof accompany the assertion, you cannot accomplish your aim, and such proof is uncontrovertibly impossible. We recommend to all, never to undertake giving a circumstantial explanation to those who are incompetent to understand it.

Conversation.—In whatsoever company you may be, never forget to act and converse with refinement, never giving way to irritability nor being disconcerted when your companion is irritable, but exhibit forbearance, and rather discontinue your intercourse in such an event. In argument, it is often advantageous to waive nonessentials, because you may thereby disconcert your opponent and undermine his prejudices. Besides, there is no hardship in giving up whatsoever has no bearing upon the main

subject, but which rather interrupts the thread of thought. Carefully reconnoitre your company, and if you recognise persons of distinction present, it is incumbent on you to show a proper deference to their position. If they are persons of inferior standing and attainments to yourself, still exhibit the same anxiety to please, and endeavour to be interested in their remarks. An anxious desire to please as far as practicable is not inconsistent with a firm adherence to truth. Talkativeness and depth of the understanding are not often companions; therefore, if you seek the attainment of the latter, circumscribe the free use of the tongue. Never use filthy expressions yourself, nor sanction their use by others. Never give way to slander, nor allow the character of others to be undermined, for wit is no atonement for slander, and the slanderous tongue has oftentimes severed the strongest friendships. In sentimental conversation, subjects interesting to the affections and imagination are discussed in a sportive way, mostly with animation and refinement. Here fancy flourishes, the sensibilities expand, and wit, guided by delicacy and embellished with taste, points to the heart.

SECTION II.—WORD-SIGNS IN THE FIRST AND THIRD POSITION.

80. Although the style of writing described in the preceding part of this work is sufficiently brief for all ordinary purposes, yet its brevity may be still further increased by giving a first and third position to certain stems representing contractions of words, which are of frequent occurrence. The first position above the line in the former style was occupied by skeletons having only first-place vowels (22, 26), and by halved stems whose accented vowels were first-place (72), while all others touched the line. But an inclined stem having a first-place vowel may be written above the line, and one having

a third-place vowel may be written through the line, or, if a horizontal stem, below the line. By these three positions, above, upon, or through the line, the vowel is indicated without being inserted. It is essential to employ ruled paper for this style of writing in order that the position may be accurately given; and double-line paper with the lines a full eighth of an inch apart, is recommended as the best. The first of the following tables of word-signs embraces words in frequent use, the dotted line representing the line of writing: The word-signs in the smaller table may be occasionally employed without vowels.

TABLE 1.

 happy	 time	 thee
 by	 at	 though
 perfect	 itself	 these
 practicable	 different	 those
 number	 had	 thank
 he	 Doctor	 than
 our	 during	 through
 ours	 down	 either
 ourselves	 if	 other
 away	 few	 see
 however	 ever	 us
 each	 view	 use (verb)
 much	 value	 allow
 large	 own	 will (noun)

TABLE 2.

+ out	her	kind
-(thus	any	mind
→ use (noun)	me	read
very	may	heard

The epistle in the following exercise embraces all the word-signs in both the above tables, most of them being several times repeated.

EXERCISE XXIII.

*Letter from J. A. V***** to Dr. B. J. T*****.*

WASHINGTON, January 16, 1853.

Dear Dr. :

During the last few weeks, I have been so much engaged in reporting for a daily paper, that though there was a will to write to you, I could see no way to do so. If you were to come down here and see us engaged in the very laborious practice of reporting and writing out for the press, you would at once acknowledge that no other system than phonography is at all adapted to these important processes. I own I was not as much inclined to value the art, until I had learned to use it freely in reporting a rapid speaker. Any other system of short-hand than our own may be used for a deliberate utterance, and even then imperfectly, but it is ours alone that allows the reporter to write verbatim what he has heard (whether slow or rapid), and another reader to read what was written. We do not view phonography as a perfect art, but as the most perfect of its kind ever invented, and for numberless reasons not likely to be superseded by one nearer perfection. However, since we have often discussed between ourselves the different systems, both

practicable and impracticable, and own the difference between ours and all the rest, we will say nothing more on their respective merits, but will thank Mr. Isaac Pitman for his invention of phonography, by the use of which so large a proportion of time may be saved in ordinary writing, and the living language of an orator be taken down in legible characters during its delivery. Many thanks to you, my kind friend, for your counselling me to study this art as a profession, for the view you took of its value is thus far borne out by the results. Although there is a number of professional reporters here, each striving to excel, yet I am happy to say that none surpass me, and of those who equal me, the number is small indeed. They conclude that either I am very quick or that our art is very valuable. Hearing that I had been but a short time in practice, say an hour a day during six months, few believed it, and they who did, owned that their systems were imperfect, and allowed the superiority of our own.

Many thanks to thee again, my kind friend, for thus directing me towards the attainment of a valuable acquisition. In my view, however, I am also doing service to my country, such as very few of her sons can boast of, by enabling them to read what they cannot all hear,—the uttered wisdom of their representatives. Being called away to duty, I must hastily close. If ever time allows, I shall be happy to write a larger letter either on these or on different subjects. Each of us being doubtless pleased to hear from the other, anything, though trivial in itself, may be acceptable. Farewell.

J. A. V*****.

SECTION III.—PHRASEOGRAPHY.

77. TABLE.

VOWEL WORD-SIGNS.

	All
	which
	of
	it
	to
	be
	on
	his
	part
	who
	are
	should
	be
	I
	have
	I
	am
	how
	could
	you
	will
	we
	have
	with
	which
	we
	are
	what
	could
	would
	be

CONSONANTS.

	it
	is
	said
	did
	not
	do
	not
	had
	not
	which
	could
	which
	it
	would
	of
	course
	if
	it
	were
	for
	instance
	have
	been
	very
	good
	think
	that
	that
	it
	this
	day
	there
	are
	so
	as
	such
	as
	can

CONSONANTS.

	Be
	able
	to
	it
	is
	at
	the
	same
	time

	is
	it
	not
	as
	it
	would
	is
	not
	has
	not

CONSONANTS.		CONSONANTS.	
	as soon as		any thing
	as well as		no doubt
	short hand		now
	will not be		new
	are sorry		not quite
	may as well		nor were
	might not		on the contrary
	must be		notwithstanding
	in such		corresponding society

81. Unvocalized skeletons, and even word-signs are often joined together, without removing the pen, constituting a phrase, although written as one word; and hence called a phraseograph. (See most of the following examples in the Table.) The vowel word-signs are frequently joined to a skeleton; as, *you will*; and the auxiliaries are often joined to each other and to their verb; as, *have been, should be*. In general a phrase should not be formed: 1. Unless the different words make a distinct angle with each other; thus, *on which* could not be written, but *of it* may be used;—2. Unless the skeletons have well-established and familiar forms;—3. When a curved vowel word-sign might be confounded with a hook; thus, in *you have*, the *you* is placed on the opposite side of *have* from the *l*-hook; but, *you say*, could not be similarly written, for it would read *thr*.

82. The vowel word-sign, beginning a phrase, is put

in its proper position, whether on or above the line, and the joined skeleton is forced into the position of the vowel; as, *to be, would be, what could, &c.*

Only one-half of *I* is written, either the first half downward or the last half upward; as, *I am, I have.* Since *I am* and *I may* would read alike, the same phrase is used for each, but the latter is vocalized. The upward half of *I* may be joined to *cannot*, but the full *I* is written above the line before *can*, and the latter put in its proper place on the line.

83. A consonant skeleton or word-sign beginning a phrase, is put in its proper position, while the rest of the phrase may be thrown out of position; as, *not quite, must be, &c.* The final hook of *been* and *done* may be sometimes omitted altogether, or it may be added when the phrase is completed, but it is better to insert it.

84. Some of the phrases are more or less arbitrary, thus, in *at the same time, the* is omitted; in *able to*, the true reading is *able t'*; *is and as, his and has* are apostrophized, in *it is, which is, &c.*; *for instance*, is written *for 'stance*.

NOTE.—The first dash in the following exercise refers to the first word of a preceding phrase; as, of it, — which, meaning *of which*; two dashes refer to two preceding words; thus, — that, (*all that*), — — is said (*all that is said*).

A single example of a simple kind is given in the table, but these may be variously combined into more complex phrases, as in the following exercises.

EXERCISE XXIV.

Vowel Word-signs.

All. All his (all's), — is lost, — which, — this, — that, — — is said, — men, — their, — such men, — important.

Of. Of it, — which, — such, — — as are, — me (my), — mine (men), — their, — importance, — his, — advantage, — this kind, — that, — them, — course.

On. On all, — — such, — account of, — my, — us, — her, — their, — his, — — side.

To. To it, — do, — be, — have, — — been, — — done, — some extent, — love, — him, — that, — many.

Who. Who is this, — would, — — not, — may, — — not (mayn't), — can, — know, — are, — — not (arn't).

Should. Should be, — not be, — have, — do, — not have said, — — think that.

I. I am, — may, — am or may not, — do (had), — — not, (don't, hadn't,) — have, — — not (in full), — — — been, — cannot, — can (not joined), — will, — think, — shall, — know, — need, — — not say, — hope, — fear, — beg, — am very sorry indeed, — hope you will not have reason to regret, — have no doubt, — think it is better to give than to receive.

How. How could, — can, — is this, — many, — may, — ever, — soever.

You. You should, — — not, — could, — can, — may, — will, — think, — are, — — not (aren't), — must (mus'be) certain, — have.

We. We were, — do, — did, — have, — — seen, — think, — shall, — are, — — not, — find.

With. With it, — which, — this, — that, — them, — which you are acquainted, — such as are.

Were. Were they, — we, — said, — that, — it not, — such.

What. What is to be done, — with (were), — would, — do, — if, — are, — could be, — — possibly.

Would. Would you, — be, — do, — have, — say, — not, — ever, — not have said.

Consonants.

B. Be said, — — to be, — able to. By this, — me, — many, — some means, — every means, — some persons, — their.

T. It is, — — not, — — said, — — soon (the two last with a double circle), — — well, — — my, — — certain. It might, — may, — can, — could, — would. Ought to be. At such, — present, — the same time, — least.

D. Do they, — not (don't, hadn't), — — doubt.

Ch. Which would, — had, — could, — can, — has, — — been, — is not, — are, — — not, — may, — might, — are, — will. Which it is, — — may, — — would, — — could not have.

F. If that, — you, — their. For such, — — as are, — which, — some time, — instance. If it were, — — be, — — is, — — had.

V. Have you, — been, — had, — said. Very good, — great, — same, — certain, — well, — soon, — much. Every part, — one, — person, — man.

Th. Think that, — you are, — — will, — — may.

Th. Without doubt, — which, — such. That it, — — is, — — has been, — — was, — are, — — not, — is not, — — to be, — has, — which. They were, — do, — had, — have, — may. This time, — day, — advantage. There would, — can, — could, — — not have been, — is (has), — shall, — will, — are, — — some persons, — may.

S. So as, — — to, — it seems, — very, — little, — much, — many. Such would, — is, — as, — — are, — — may, — — can, — — could, — — have, — — was, — — will.

Z. Is it, — — not; as it, — — would, — — was, — — were, — — may, — — has. As good, — — as, — great, — — as, — far, — — as, — well, — many, — soon as. Is not, has not (isn't, hasn't).

Sh. Shall be, — have, — do, — find, — not (shan't), short-hand.

L. Will not, — be, — have, — find. Let it, — us, — have, — — see.

R. Are you, — sometimes, — sorry, — not; you are very, — — truly.

M. May be, — have, — they, — as well, — not, — — be, — — have, — consider. Might have, — this, — seem, — not, — — have. Must be (mus'be), — try, — do, — come, — go, see, — certainly, — improve, — not. Most happy (mos'happy), — likely, — important. Many times, — things, — more, — of them.

N. In all, — consequence, — fact, — this, — as much, and so much, — such, — relation, — me (my), — many things, — his. Any one, — thing, — body. No part, — doubt, — reason, — more, — — time, — one, — body, — thing (in full.) New, new-born; now, — now sir. Not, — be, — quite, — that, — in, — only, — now, — known; need not. One thing, — person, — of them. When they, — it is, — anything. Nor were, — is this, — are.

NOTE.—Since *thr* is added to the curved stems by doubling their length, advantage is taken of this in phraseography by representing the addition of *their* and they are (they're). Thus, if their, — they are; for their own sake, — they are; may their; in their; will there not be; when their, — they are, &c.

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